

OCTOBER 2015

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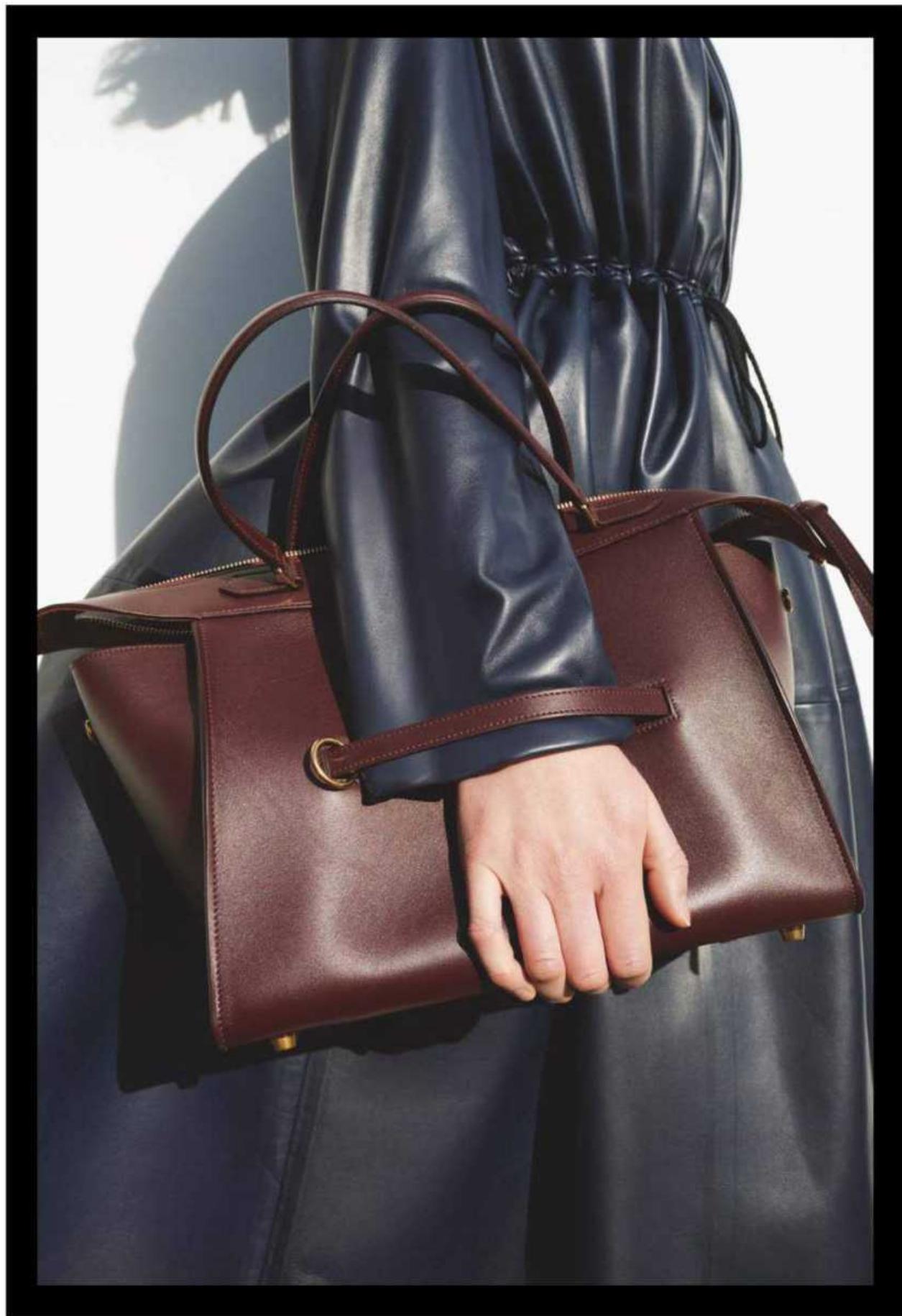
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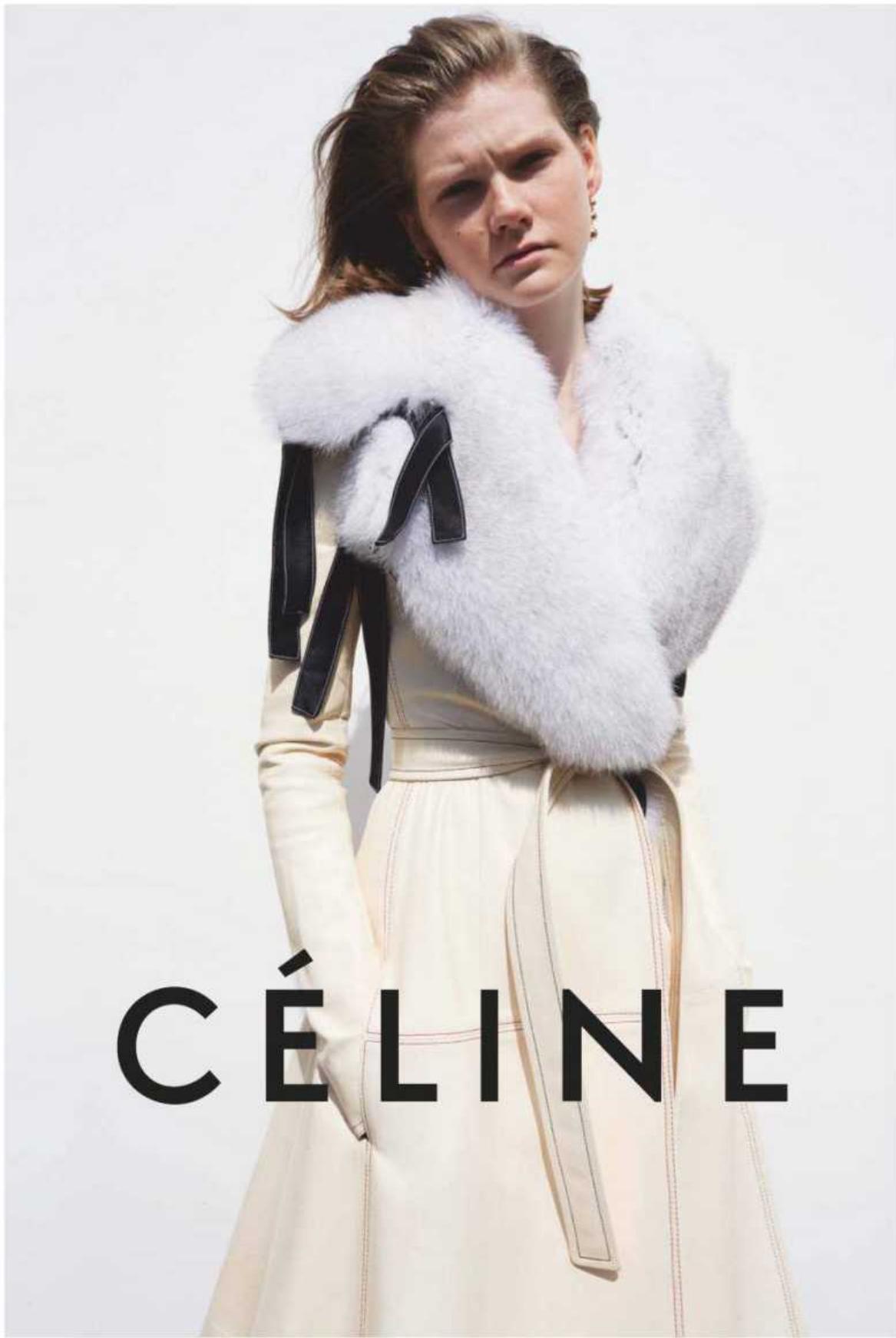
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Steven Meisel
Untitled (Self-portrait #1)
2015

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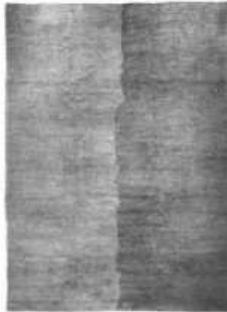
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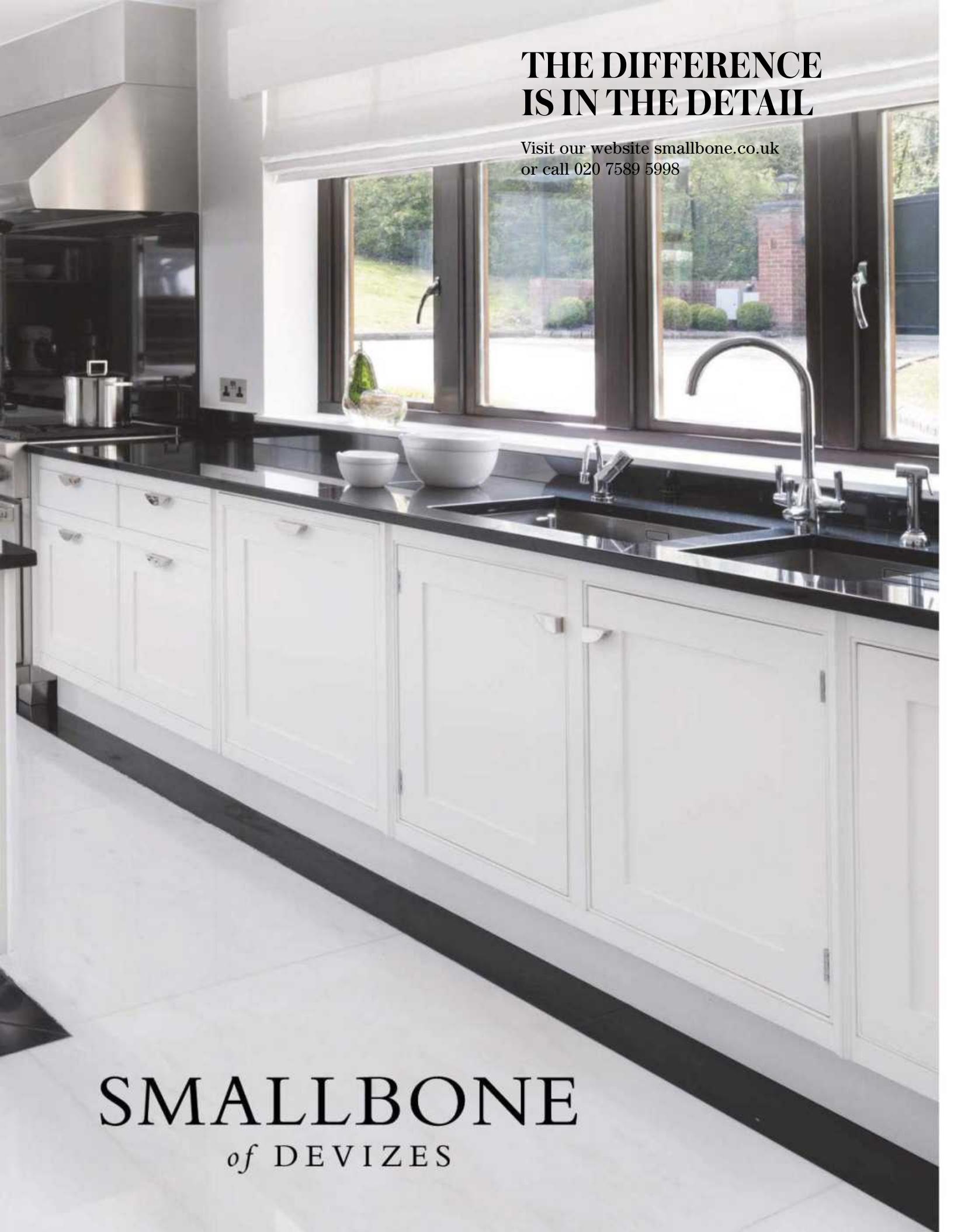


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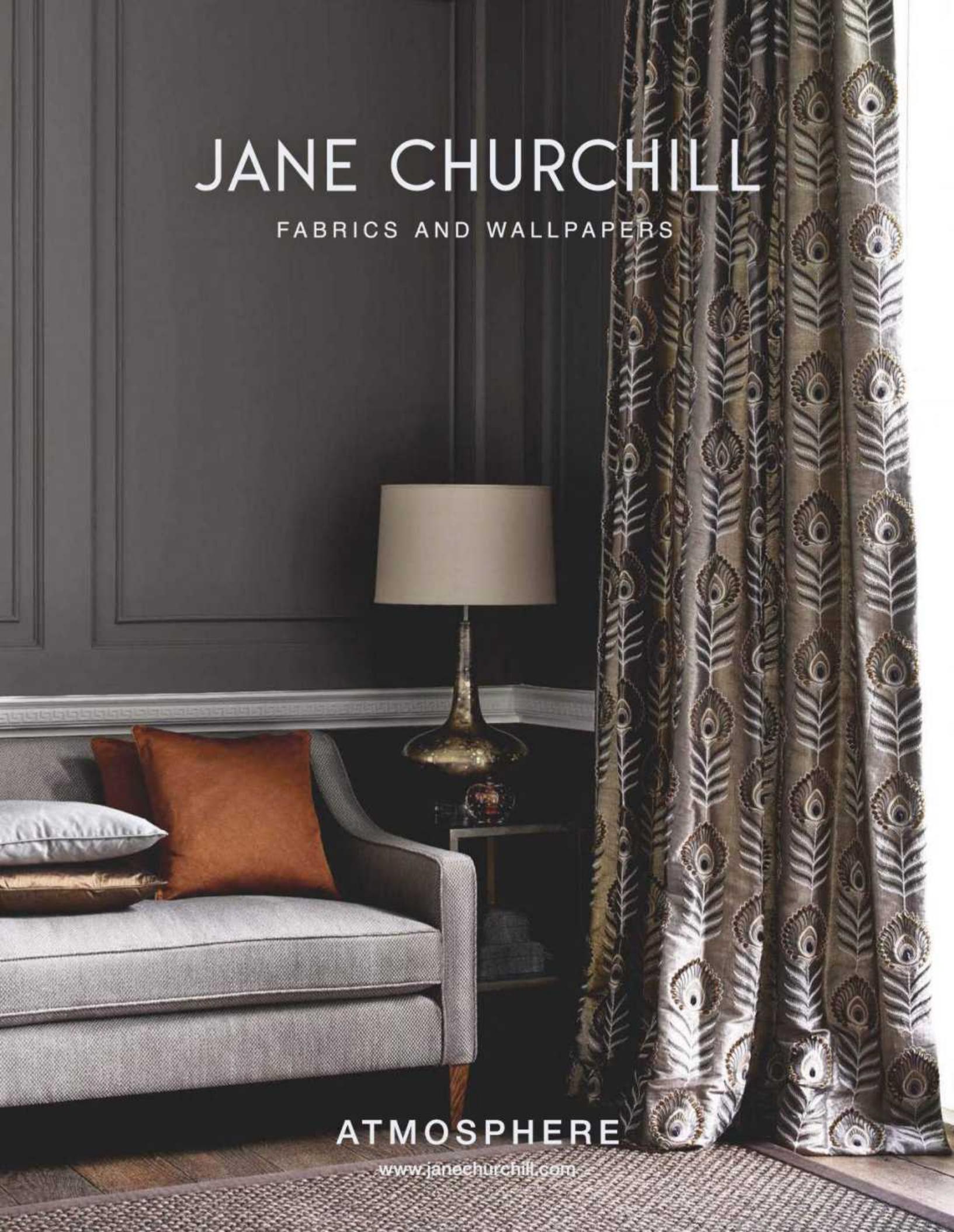
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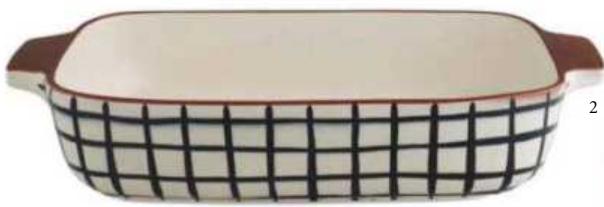
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antennae

What's in the air this month, edited by Nathalie Wilson



1



2



1 Society Limonta sees 'the house as a theatre', and its beautiful woven textile products, which are presented in a new palette each season, as the means to 'perform', or live creatively. Shown: autumn/winter cotton-and-linen bedding, the forest greens and burgundies of which are a hymn to Englishness; from £139 per pair of pillowcases. Ring 00 39 031 857111, or visit societylimonta.com.



3



4

4 Come dine with the French House: this matte black refectory table (from £2,200) and scrubbed white kitchen table (from £1,600) are modelled on 18th- and 19th-century examples respectively. Clients can choose either item to be made in reclaimed oak or pine boards. Ring 020 7371 7573, or visit thefrenchhouse.co.uk.



5



5 Freight HHG's inventory of high-quality UK-made utilitarian goods are inspired by things that have an 'ongoing story and a connection to the past' – that is, the personal junk-shop finds and inherited objects of its mother-and-daughter founders. Shown, from left: broom (£25) and dustpan-and-brush set (£19.50), which are made from pure bristle; and a weighty, handmade



brass pepper mill (£45), which can be adjusted to grind at different degrees of coarseness. Ring 07470 023281, or visit freightstore.co.uk.

6 There's gold in them thar Yorkshire hills: Hebden Bridge-based Factorylux gives a new slant to the industrial shades and cages that are its stock-in-trade – a 9ct-plated finish. Shown from left: 'Coolicon' shade, 'Bulb' cages and 'Industrial' shade, which cost £187.20, £84 each and £288 respectively (shades only). Ring 020 7193 2119, or visit urbancottageindustries.com.

7 This faux-bamboo 'Honoka' bed (£3,100), made from wood, steel and rattan, will find no favour with giant pandas. But those with an eye for the chic will savour fashion designer Tracey Boyd's 216cm-wide creation for Anthropologie. Also shown are its four new handmade resin 'Marbled Solitaire' knobs (£8 each). Ring 00800 026 8476, or visit www.anthropologie.eu.

8 Pinch's new limited-edition 'Nim' coffee table (£4,350), made with Rupert Lampard, seems to have soaked up its inky colouring from the ground. In fact, the cast-jesmonite pieces are layered and painted by hand. Ring 020 7622 5075, or visit pinchdesign.com.

9 Minimalist and maximalist decorators alike will find themselves roped in by Nicky Haslam's Regency-inspired 'Cordon Bois' armchair for Oka (£1,990). The combination of a decadent form with a muted weathered-acacia frame and natural linen upholstery will ensure it appeals to both camps. Ring 0844 815 7380, or visit okadirect.com.

10 De Gournay's glamorous wall-papers honour the traditional techniques employed during the 18th century, when these chinoiserie papers were de rigueur among Europe's elite. Shown is 'The Mind-scape of Xie You Yu', one of four new designs, starting from £870 for a 915mm-wide panel. Ring 020 7352 9988, or visit degournay.com. ▷



10

antennae



1 If its title 'From Nature' doesn't enlighten you as to the inspiration for Schumacher's new wallpaper collection, then the names of the individual designs are sure to. Shown from left are 'Sky Meadow', 'Raindots', 'Waves' and 'Drizzle'. Prices start at £134.40 per 8.2m roll. Ring Turnell & Gigon on 020 7259 7280, or visit turnellandgigongroup.com.

2 Combine the skills of Nodus Rug's craftsmen and designer Jaime Hayon's interpretations of different cultures' myths, and fine tapestries are the result. 'Japanese Folklore' (pictured) costs £27,730 approx. Ring 00 39 0286 68 38, or visit nodusrug.it.

3 Europeans can brew their tea and bronze their toast with the aid of Naoto Fukasawa's electric kettle and pop-up toaster (£49.95 each) for Muji. After the products' success in Japan the mecca for affordable, minimal design is set to introduce the kitchen gadgets to the continent this autumn. Ring 020 7436 1779, or visit muji.com.

4 In the 20th century, renowned naturalist and entomologist Eugène Le Moult filled fashionable homes with the butterflies of French Guiana. Catching his stock were the convicts of Devil's Island, dressed in striped uniforms, who were employed as a reward for good behaviour. Now, inspired by their garb, great-granddaughter P. Le Moult is on the wing with the 'Papillon' collection of nightshirts (£83 approx), hand-block-printed cotton cushions (from £26.30 approx) and dressing gowns (£189.50 approx), offered in three colourways. Ring 00 43 676 642 94 54, or visit p-lemoult.com.

5 The fashion brand Cos and design company Hay share Scandinavian heritage, a pared-down aesthetic and a long history of working together on shop interiors. The 'friendship' now extends to an edited collection of home-ware that includes these folding oak 'Cos x Hay' side tables (£175 each) and coffee table (£290), designed by Tomas Alonso. Ring 020 3139 2440, or visit cosstores.com ■

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MEXICAN WEAVES

When Lucy Montes de Oca came across colourful handmade fabrics on a family visit to Toluca, she felt a ripple of excitement. The momentum grew when, back in Britain, she showed them to her friend Kate Clark, a trained embroiderer. Today, the duo source and commission a range of these bold and beautiful crowd-pleasers. Ros Byam Shaw gives them a standing ovation. Photography: Jan Baldwin ▷

Left: the workshop is in the attic of Kate and her husband Jamie's bungalow. Embroideries arrive as large pieces and Kate decides what each will be used for – whether a cushion, a lampshade or to upholster a vintage chair. Woven and brocaded cotton tablecloths lie on the tables. Top: designs incorporate fantastic and mythical birds, animals and flowers



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THERE ARE

THERE ARE countless motives for starting a business, but two of the most agreeable must be friendship and shared enthusiasm. Add relevant knowledge, experience and contacts, and you have a recipe with a good chance of success. Kate Clark and Lucy Montes de Oca started their business, Montes & Clark, just over a year ago, commissioning and importing handmade embroideries, hand-woven cloth and a small selection of other traditional crafts from Mexico such as paper-cut bunting. The fact that their products are selling like hot enchiladas is thanks to a combination of all the above ingredients.

The friendship between them goes back to their schooldays, and is strengthened by Kate's marriage to Lucy's childhood best friend, Jamie, a teacher and stained-glass artist. Kate lives in the 1920s chalet bungalow in Wiltshire that belonged to Jamie's father, and Lucy's parents live just a few fields away. The two women have an ease of communication that comes with years of shared memories and the mutual admiration that underpins the best long-term relationships.

Lucy is married to Gustavo, who is Mexican, and until recently she worked for Unicef as an environmental adviser. Kate is an embroiderer who trained at the Royal School of Needlework. The idea for the business began when Lucy brought back embroidered pieces from visits to Gustavo's family in Toluca, outside Mexico City. 'Kate loved the work as much as I did,' she says, 'and we did a bit of research and discovered that no-one was selling it in the UK. But what kick-started the business▷



Top: the workshop doubles as a storage space and showroom for finished pieces. The sofa under the window is piled with cushions, some with figurative themes, others with simple geometric designs. The hand-cut tissue-paper bunting is by one of Mexico's finest paper-cut artists. Above: labelled boxes containing samples of embroidery sit on shelves

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was when I was offered freelance work at the beginning of 2014 at the same time that Gustavo was on a three-month sabbatical before his new job at Hackney City Farm. Our daughter, Maya, was 18 months old and we decided to spend the time travelling around Mexico, sourcing and buying fabrics.'

Their research was guided by Gustavo's aunt, Mexican fashion designer Lula Montes de Oca, who uses traditional fabrics and embroideries to make her bespoke, one-off pieces. 'She was incredibly generous with her contacts,' says Lucy, 'and told us which villages to go to and where to find the best work.' The search led them to remote locations of a few scattered houses reached by precipitous tracks zigzagging up the sides of mountains. 'We would be asked into the only room, children and chickens wandering in and out, and the owner would pull out a box from under her bed, and show us her work,' says Lucy. 'At one time these women made all their own clothes, embroidering blouses and weaving the rectangular huipils they wear over them on a backstrap loom, with the warp stretched between their belt at one end and a tree or post at the other. Now, they make pieces to sell in local markets for extra income and only the grandmothers wear the traditional costume.'

Designs and styles of embroidery across Mexico are particular to specific areas. Lucy and Gustavo concentrated their search on central Mexico, where embroideries by the indigenous Otomi feature exotically hybrid birds and animals, and flamboyant flowers. More recently, their designs have begun ▷



Top: the hanging behind Kate, left, and Lucy features traditional designs enlivened with contemporary images. Made by one woman, it could take many months to finish. Above: an embroidered cloth, featuring an image of a startled-looking mother and baby, hangs on a chair in the workshop. The bag is another traditional Mexican product, woven from cactus fibre



Top: lampshades are made up in Wiltshire from pieces chosen by Kate. She and Lucy design the bases. Above: tablecloths and napkins are made in Mexico from embroidered and brocaded cottons woven on backstrap looms at a women's co-operative in Chiapas. The fabric width is limited by the weaver's arm span; strips are sewn together for the tablecloths

to incorporate images from contemporary life: one of the larger throws available at the time of writing shows a game of football and a pick-up truck rumbling along a strip of grey tarmac. Lucy and Kate have also built a relationship with a weavers' co-operative, set up and run by women, producing traditional brocaded and striped cottons that they make into napkins and tablecloths, and which Lucy and Kate also use to make cushions.

Lucy describes the difficulties of choosing one woman's work over another's, of walking round tables in a school playground where every woman in the village had arranged examples of her embroidery, while the mist rose from the valleys below and the village men entertained them by dancing. 'We want the process of buying and commissioning to be as collaborative as possible, and we want the women to be paid properly for their work,' she says.

Kate has not been to Mexico yet – a joint trip is imminent – but her expertise is invaluable. She has a keen eye for design and can judge the quality of an embroidery at a glance. Working from the big, bright attic room of her Wiltshire home, it is Kate who sorts the pieces of fabric with their bold, witty patterns, and decides which will become cushions or lampshades, or be used to upholster a piece of furniture. She is teaching Lucy how to embroider using the closed herringbone stitch favoured by their Mexican suppliers. 'It's a stitch chosen for maximum impact while being very economical with thread,' she says ■

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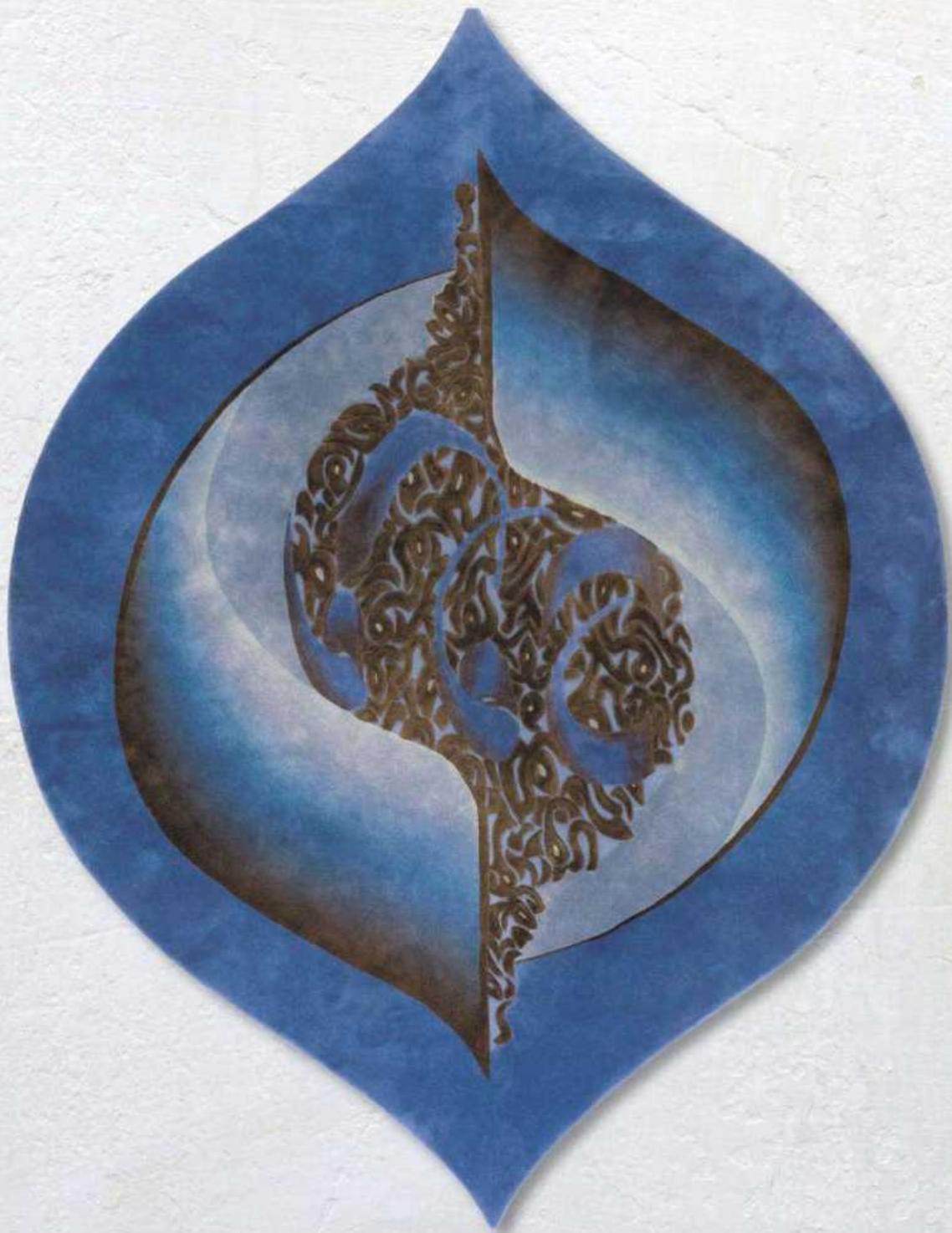
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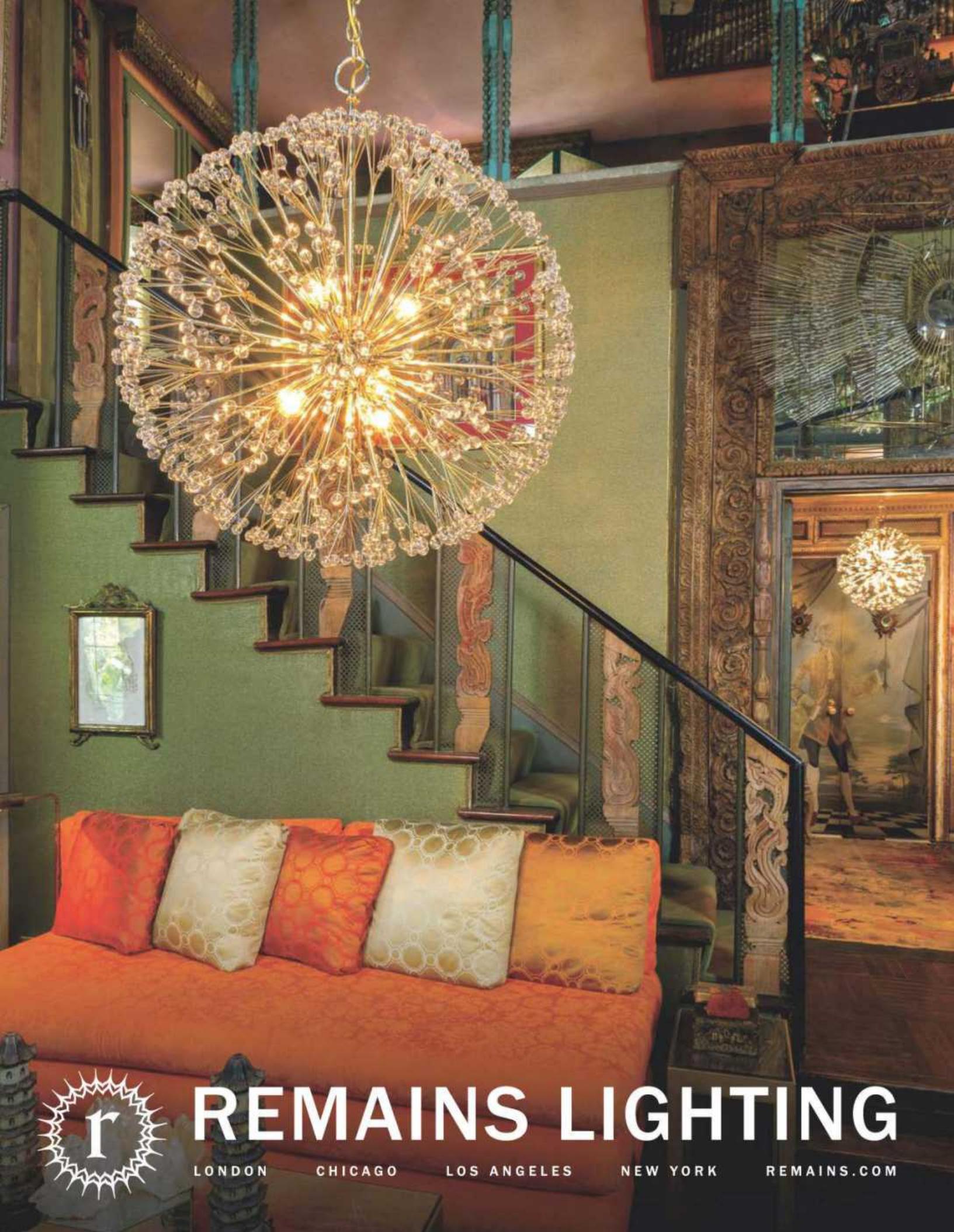
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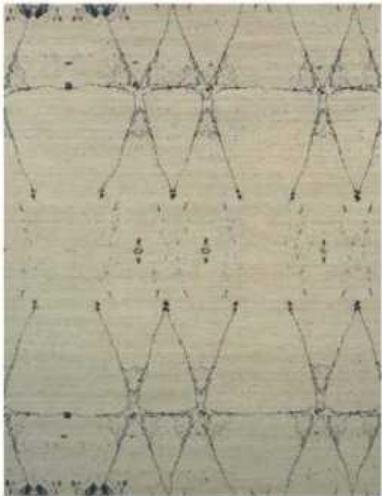
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antennae roundup

Fair share – Miranda Sinclair dishes out a generous helping of highlights from Decorex and Focus
For details see page 292



JODY TODD (27)

1 'Vitruvian' rug, £1,140 per sq m, Luke Irwin. 2 From top: '2072' door handle, from \$600; '1811' door handle, from \$600; both The Nanz Company. 3 'Janus 12' chandelier, by Robert AM Stern, £8,550, Remains Lighting. 4 'Saule' candlestick, £1,092, Christopher Guy. 5 'Maintenon' sofa, by Gilles Nouailhac, £4,865, Frenchy Furniture. 6 'LTE5 Imbuto' floor lamp, by Azucena, from £800, GMR Interiors. 7 Or 'Kubus' carpet, by Braquené, from £583.50 per sq m, Pierre Frey. 8 'Half Moon' dining table, by Lara Bohinc, £22,500, Lapicida. All prices include VAT. For suppliers' details see Address Book ▶



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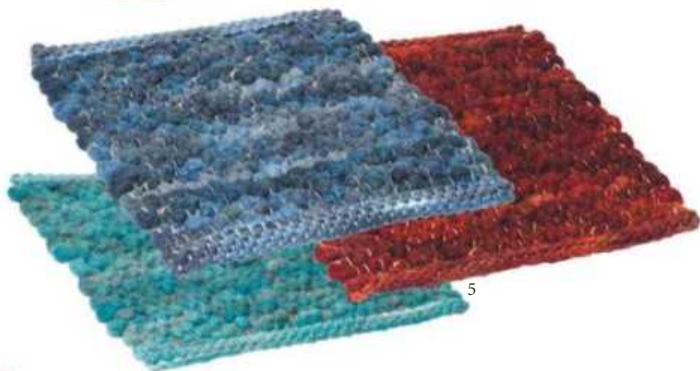
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7



8

JODY TODD (4,5)

1 'Summer Fantasia' rug, from £756 per sq m, Veedon Fleece. 2 'Berrington' mirror, £414, Vaughan. 3 'Royal State' bed, by Mandeep Dillon, from £125,000, Savoir Beds. 4 From left: ruby 'Optic' jug, £75; 'Optic' tumblers, £16 each; on 'Billy' tray, by Oomph, £594; all Nina Campbell. 5 'Stubble' rugs, from £1,433, Tim Page Carpets. 6 Small 'Beehive' table lamp, £900, Bella Figura. 7 Lounge chair, by Linley, £5,495, Summit Furniture. 8 'Divine Recline' chaise longue, £7,548, Ochre. All prices include VAT. For suppliers' details see Address Book ▷



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JODY TODD (8)

1 'Fossil' armchair, £2,650, Paolo Moschino for Nicholas Haslam. 2 'Arca' bed with quilted headboard, from £3,560, Poliform. 3 Marble 'Tivoli' bath, £6,000, Hurlingham Baths. 4 Double 'Derwent' light, by Martin Brudnizki, £570, Drummonds. 5 'Transformer' vases, by Glas Italia, from £229 each, Interior Supply. 6 'Alto' pendant, £5,470, Wired Custom Lighting. 7 'A Standard' lacquered commode, by Talisman Bespoke, £6,480, Talisman. 8 Silk-and-wool 'Pathways' carpet, £620 per sq m, Stark Carpet. All prices include VAT. For suppliers' details see Address Book ▷



collection CARABAO

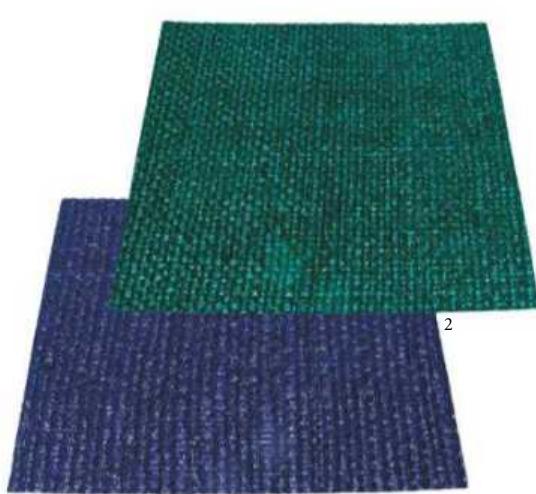
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1 'Jardin 1441' rug, by India Mahdavi for La Manufacture Cogolin, £5,400 approx, Tai Ping. 2 'Lacquered Raffia' wallpaper (from top: '5824'; '5822'), £131 per m, Phillip Jeffries. 3 'Rotunda' lantern, from £1,272, Christopher Hyde. 4 Lancaster-blue scroll-footed dining tables with square tops, £6,684 each; 'McNeill' chairs (side chairs, £2,424 each; armchairs, £2,772 each); all McKinnon & Harris 5 'Agave' armchair, by Antonio Citterio for Flexform, from £5,316, Interdesign. 6 'Ombre' table lamp, £1,074; pleated-ikat 'Bongo' shade, £399; both Porta Romana. 7 'Dégradé' rug, £270 per sq m, Stepevi. 8 From left: Rich-promise 'Verbier' embroidered leather, by Victoria Bain, £16.50 per sq ft; teal-blue 'Livorno' embroidered leather, by Victoria Bain, £12.50 per sq ft; both Whistler Leather. All prices include VAT. For suppliers' details see Address Book ▶

antennae roundup



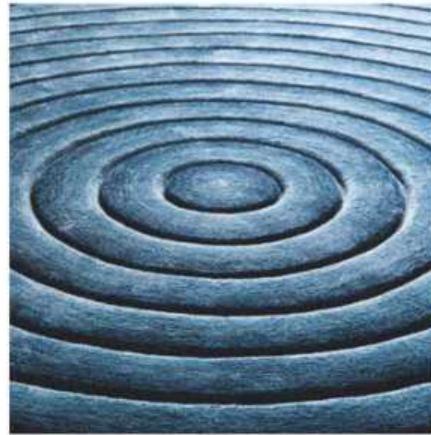
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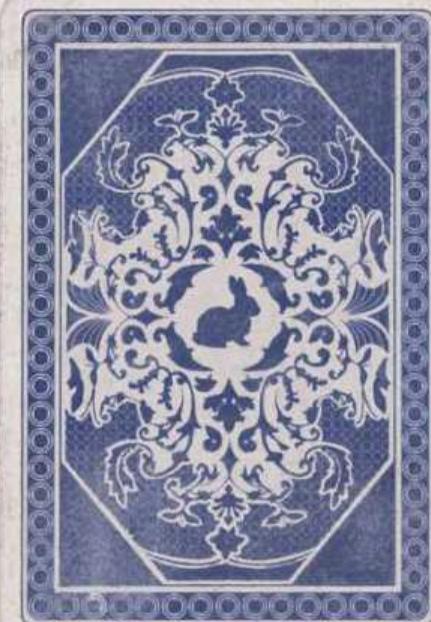
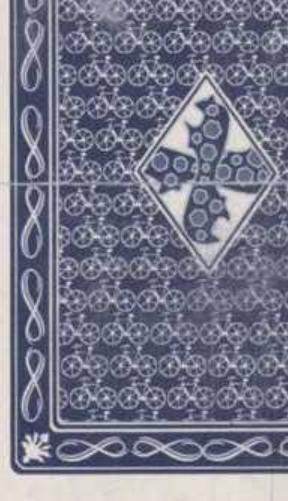
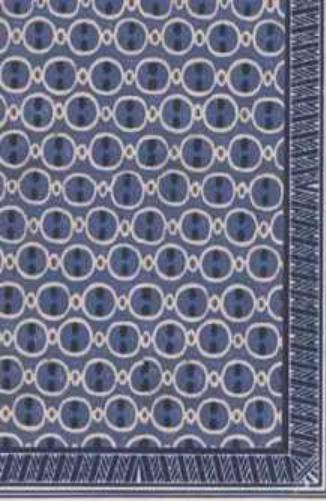


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8

1 'Coloured Hem Stitch' napkins, £16 each, Volga Linen. 2 'Talisman' convex mirror, £8,393, Davidson. 3 'Paracas' chest, £13,524, Tatiana Tafur. 4 Blue-linen 'Gentleman's' chair, £4,400, Linley. 5 Hand-knotted 'Peace' runner, by Esti Barnes, from £2,161 per sq m, Top Floor. 6 Ceramic dishes, by Kasper Würtz, from £30 each, Sigmar. 7 'Ultra Blue' absolute matt emulsion, £74 per 5 litres, Little Greene. 8 'Circle Gradient' rug, by Michaela Schleypen, £1,050 per sq m, Front London. Prices include VAT. For suppliers' details, see Address Book ▶



playing cards back by paul smith

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antennae roundup





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'Mad King' chair, Poliform. Background: 'No Toys Allowed' wallcovering, Pierre Frey

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Opposite: 'Bolle Tavolo 3' table light, Gallotti&Radice. 'Nesting Tables' (193010), Decca (Bolier). 'Juliette' coffee table, Decorus. Circle covered in (B115-07), Bruno Triplet at Sahco. **This page:** 'Piron' chair, Rubelli Casa, upholstered in 'Velours Tresse' (17229-02), Dominique Kieffer, both at Rubelli/Donghia. 'Grace' lamp with 13" 'Top Hat' shade, Porta Romana. 'Dama' coffee table and 'Golden Moon' coffee table, both Gallotti&Radice. Enlarged cushion cover: 'Bird Crossing', enlarged monkeys taken from 'Monkey Palm', both Halsted at Colony



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'Backgammon Table', Oomph at Nina Campbell. 'Borromini' sofa (PINE1SG and PINBE1DG), Fendi Casa. Cushions on sofa from top: 'Balibar' (CO1284904), 'Soria' (CO1305904) and 'Argan' (CO1274902), Elitis at Abbott & Boyd. 'Fante' coffee table, Gallotti&Radice. Triangle covered in 'Carioca Key' fabric, Beacon Hill and 'Nuimi' velvet (9002/03), Black Edition at Romo

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Opposite: 'Rita' chair and 'Tini' tables, all Nina Campbell. 'Prisma' sideboard, Reflex Angelo at Chaplins. 'Eclat Pastel' rug, Top Floor by Esti. Rugs & Wood. Circle covered in enlarged pattern of 'Florence' fabric (T1061/03), Weitzner at Altfield. **This page:** 'Lido' sofa, Azucena at GMR. 'Split' coffee table, Nicholas Haslam Ltd. 'Eloise' table lamp (048344-UK147-C0010) and 'Deseo' centre plate (047554-CA352-C0062), both Armani/Casa. 'Mix 4' and 'Mix 5' mirrors, both Porada. Fabric in background 'Hibiscus' (10579-70) Nobilis. Triangle in 'Ombra' wallcovering (W909/03), Black Edition at Romo



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This page: 'Ventura' lounge armchair, Poliform. 'Gerome' coffee table, Nina Campbell. Vase wrapped in 'Edo Stripe' fabric, Beacon Hill. 'Andy' chair, Porada. 'Lou' pouffe upholstered in 'Evo Green' velvet (7215), Gallotti&Radice. Cushions from top: 'Cherie' fabric (T15028/005) and 'MoDo' fabric (T150110/014) fabrics, both at Dedar. 'Saule' candlestick, Christopher Guy. Square covered in 'Regato' fabric (13), Jonathan Adler at Kravet



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Ben Lomond from the Pass of Killiecrankie



ROLLS OF HONOUR

When Nina Campbell unearthed a folio of watercolours by a military ancestor, she realised they would make an exquisite wallpaper. Setting the lieutenant's views within marbled frames, the designer has created a pictorial paper trail, feting her artistic heritage on the way. The household division just got smarter, says Ruth Guilding. Photography: Antony Crolla ▷

Opposite: these two pages from Robert Keightley's folio show the breadth of his work. The village scene is of Corfu and the mountain view shows Ben Lomond in Scotland, though sadly neither work features in the final wallpaper. Underneath the pages are three fabrics from Nina Campbell's new 'Fontibre' collection. Above: an Indian tasseled camel belt is strewn across a piece of sage 'Cantabria' velvet and the open folio. Beneath are swatches of yarn, which Nina uses to match colours



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CARPETS WITH SOUL



AROUND 150 years ago, an Irish officer of the British army's 76th Foot Regiment was posted with his fellows to garrison the strategically important islands of Malta – the only British possession in the Mediterranean Sea – and Corfu. This soldier was an educated man and a trained draughtsman with antiquarian leanings and an eye for the picturesque. During the dull evenings in the camp he wrote a diary, and it was at this time that he would have also worked on the pen-and-ink and water-colour views he had sketched during the day. Some constituted documents of military intelligence, recording fortifications, harbours and the lie of the land, many of which must have been sent back to headquarters for the scrutiny of his seniors. Others were more scenic, recording the local antiquities or peasant villagers he encountered. He kept several dozen of these as a record of his life and travels, pasting them into a large Morocco-leather album designed for the library portfolio stand of a country house.

'I was just tidying and it was among my father's things. I looked at it and I thought, Gosh!' says Nina Campbell. 'I had been toying with the idea of doing a pictorial wallpaper, but you either have to get someone to paint the watercolours or you end up with a problem over rights. So then I thought, I've got quite a lot more of these at home so what about using them?' The soldier/draughtsman responsible for the album was Lieutenant Robert Hely-Hutchinson Keightley, eldest son of Lieutenant-Colonel Keightley of Brae Head, near Londonderry, and Nina's great-great-uncle. The album was left to his son, Stratford, who married Nina's great-aunt Annie (Nancy) Campbell in 1896. ▷



Top: *Belém Tower in Tagus* is shown here against a background of 'Pachinko' fabric, which was based on the patterned camel belts. One of the wallpaper's paterae is visible in the top right-hand corner. The watercolour itself inspired two pieces in Nina's latest collection – 'Belém' is a damask wallpaper and foil-printed velvet, and 'Tagus' is a moiré wallpaper. Above: this sketch, *View from Col. K Residence*, has been used in 'Keightley's Folio', a roll of which ('NCW4200-03') is shown here



Nina has been designing and selling textiles since the 1970s. Many of them are drawn from her huge archive of original documents, scraps of exquisite crewelwork, faded chintz and cut velvet that lie between sheets of acid-free tissue in drawers in her Chelsea studio. She started her career working with Colefax & Fowler at a time when a treasure trove of historic textiles still awaited discovery in the attics and storerooms of Europe's country houses and antique shops. 'There were just so many beautiful things lying around,' she says, 'and I couldn't resist doing something with them.' The idea for this wallpaper, which Nina has called 'Keightley's Folio', came about when she saw an arresting image in a magazine – probably *World of Interiors*, she thinks – of paintings closely hung in a grid-like arrangement of gilt frames. She realised that a similar design would work with the views in her album. Once she knew what she wanted, she approached decorative designer Henry van der Vijver, who painted the marbled background and the trompe-l'oeil bronze paterae that form the frames for each landscape.

At first glance, the scenes on this wallpaper are just serenely pleasing: harbours and mountain ranges or fishing boats pulled up on a beach – the scenery that still draws travellers to the less developed tracts of the Mediterranean today. But closer scrutiny reveals a verisimilitude that takes precedence over the tricks and conceits of the amateur watercolourist. Buildings are uncompromisingly four-square, and harbours and fortifications are painted with unswerving accuracy. Lieutenant Keightley's pictures follow the topographical tradition of Paul and Thomas Sandby, brothers trained as military ▷

Above: lying on a background of 'Georgiana' by Nina Campbell is one of Keightley's townscapes. The inscription reveals it to be a view of the now Northern Irish town of Enniskillen, 'taken from the barracks'. It was probably executed in 1858, as Robert visited Dublin that year with his regiment. The striped fabric forms part of Nina's archive. Above: this portrait of a cloaked figure is one of her favourite images from the folio. The man's name is written in the corner, but it's illegible

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draughtsmen who made a name for themselves in the late 18th century with their lively yet 'real views from nature'. Both were founding members of the Royal Academy.

One of Keightley's paintings shows Lisbon's Belém Tower rising from the limpid Portuguese sea, a fishing smack becalmed in the foreground. Now a Unesco world heritage site, this square cut-stone bastion, built in 1515 by Francisco de Arruda to protect the city from pirates and enemy attacks from the west, was still a significant military outpost at the time the lieutenant turned his hand to it. Another of his images, this time of the Maltese coast, shows the island's cyclopean wall, its massive limestone boulders supposedly put in place by the race of one-eyed giants of classical legend. Off duty, Keightley relaxed by sketching a quick view of Stonehenge, the scenery at his father's country seat in Ireland and some ancient burial finds excavated on Cephalonia.

It was a lucky match when Keightley's son Stratford married Nina's great-aunt Nancy. Stratford kept an intriguing antique shop on Kensington Church Street, and when he died in 1896, Nancy stayed on there with her faithful maid Maude, living in one room, each sleeping in one of its two alcoves. In 1945, Nancy (then in her nineties) attended the christening of 'a tiny little creature in a long black dress': Nina. Now the designer has given the name 'Maude' to a blithe checked fabric that will be launched alongside her new wallpaper, perpetuating these family stories in a charming and practical way ■

'Keightley's Folio' costs £89 per 10m roll and is available through Osborne & Little. For more information, ring 020 8812 3123, or visit osborneandlittle.com

Top: Robert seems to have created this collection of smaller paintings and sketches when he was stationed in Corfu. Beside many of the pictures he has scribbled Greek-to-English translations, including one of an architrave inscription he saw at Paleopolis, an ancient archaeological site on the island.
 Above: two colourways of 'Keightley's Folio' wallpaper – sepia (left) and multi grey – which sets the soldier's sketches within intricately marbled frames

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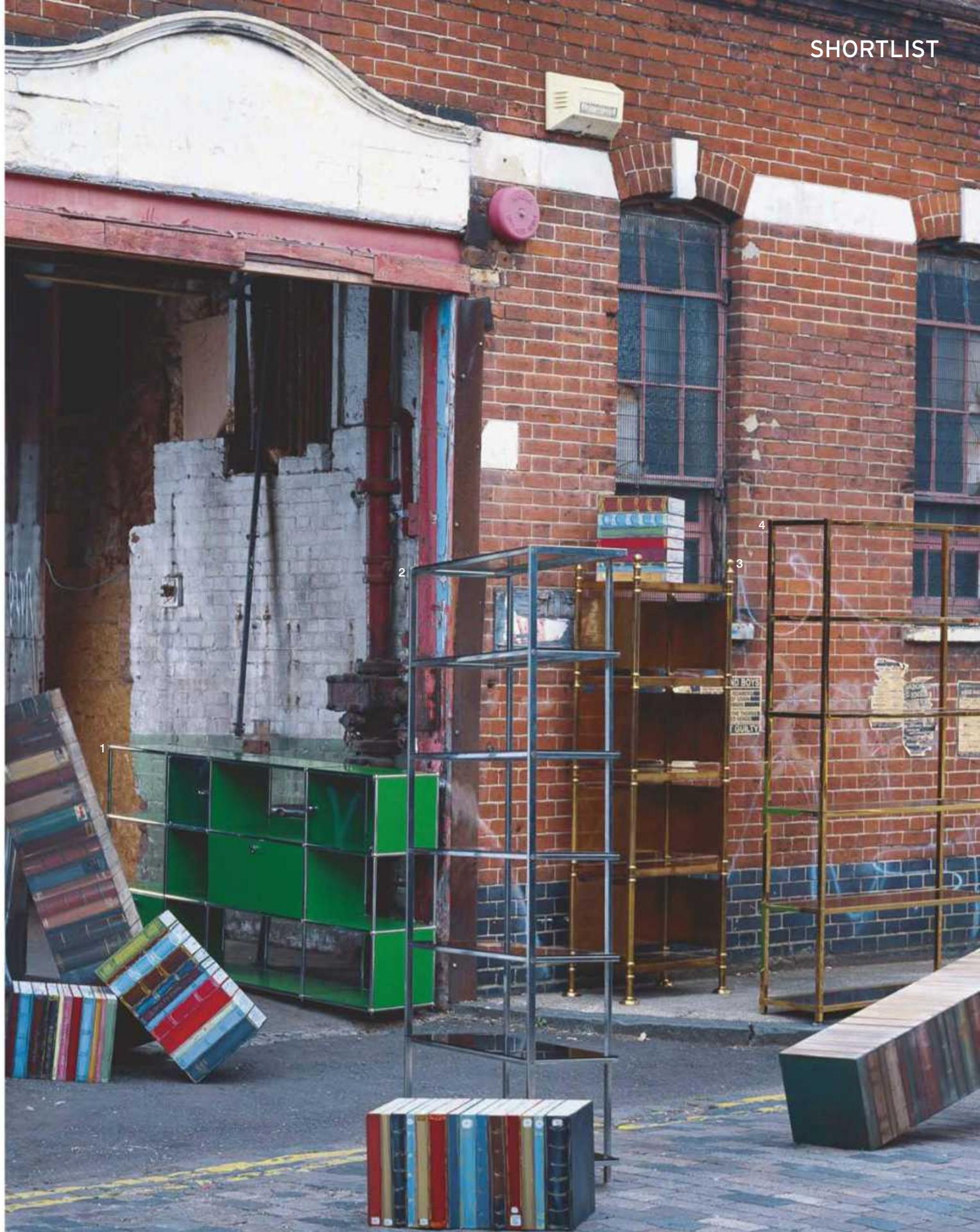


1 'Pompidou 60009', £2,550, Oficina Ingresa. 2 Customised 'Emma BK5', from £869 unpainted, Scumble Goosie. 3 'Louis-Marie', £3,840, Roche Bobois. 4 'C329' contemporary bookcase, by Charles Kimpton, £890, Leporello. 5 Painted bookcase, £1,050, Robert Kime. 6 Whatnot étagère, by Oomph, £3,134, Nina Campbell. 7 Antique cream 'Dickens' bookstand, £125, Oka. All prices include VAT. For suppliers' details see Address Book ▶



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LIVING GENEROUSLY

The secrets of great design should be shared with as many people as possible. That's the philosophy underpinning long-established Italian furniture-design company Poliform. But to solve the puzzle of storage solutions in the most effective way means listening to the needs of each individual as well as a deep understanding of interior architecture. George Khachfe, CEO of Poliform UK, has both the experience and the skill set to achieve the finest

Poliform UK is a well-established presence on the British interior-design scene. Known for its sleek, modular wardrobes and library systems, and for its contemporary, minimalist Varenna kitchens, this Italian furniture producer can also provide beds, tables, sofas and armchairs, including stand-out pieces by celebrated designers and architects, in fact everything required to make a stylish, modern home. All are on display in its showroom, a huge, light space on London's King's Road, and encapsulated in a small specification hub at the Design Centre, Chelsea Harbour.

The company has its roots in Italy – where all its products are still manufactured – and grew from a small, artisan cabinetmaker's in the 1940s to become the globally successful, leading furniture maker of today. Quality and efficiency have always driven the brand, and the techniques used in its specialist factories are as cutting-edge as the furnishings created there. In 1996 the company expanded into kitchen design under the trade name Varenna, a brand that has since become synonymous with the best in chic, luxurious modernity. More recently, in 2006, Poliform added a comprehensive line of furniture for living areas, leading to the opening of a fourth factory. Here fabrics and leather are laser-cut by high-tech machines that deliver unprecedented accuracy. The collection now includes sofas and seating, ensuring that the inimitable Poliform style can be used to furnish a home as a seamless and harmonious whole. This inclusive range of furnishings has seen Poliform UK grow to rival its more seasoned competitors.

Look behind any great brand and you will find someone with vision and energy, someone who lives and breathes the product, and has driven its development and promotion. In the case of Poliform UK, this is CEO George Khachfe. In 2002 he made a bold decision to obtain the three-storey Modernist building that had housed the Chelsea Art and

Right: cenere oak 'Senzafine' island chest of drawers. 'Senzafine' fitted wardrobes, with doors in white matt lacquer and reflecting transparent glass with leaf opening. Spessart oak 'Mad Chair' armchair covered in 'Persia 54'







Design College, recognising its potential as a showroom with its high ceilings and 1,100sq m of floor area. Take a tour with George of this beautiful space (much of whose interior architecture he designed), and you experience at first hand his passion for the brand. 'Poliform storage solutions are modular products that are as close to bespoke as it is possible to get without spending a lot more time and money,' he says. 'This is tailor-made fitted furniture that can be specified, ordered and delivered in a matter of weeks.'

Stepping off the pavement into the King's Road showroom you enter a world of quiet calm where elegant furnishings are shown as they might be arranged in your home. However, there are many more reasons to visit the showroom than pure design inspiration. Here you will also find an unrivalled level of personal service, covering everything from practical and aesthetic advice to comprehensive space planning. Whether you are a developer coordinating the interior fit-out of 1,000 apartments, or a private individual looking for a stunning new kitchen, the Poliform teams have the expertise and experience to guide you.

Laid out over five floors there is space enough to display only a selection of the superb variety of finishes available, as – for the wardrobes alone – these include no less than 30 different lacquers, a selection of wood veneers, glass and leather. A closer look at the wardrobes and storage systems for which the company is rightly renowned gives a flavour of just how much quality and choice Poliform can offer. The 'Senzafine' wardrobe collection (meaning 'endless') can indeed provide an array of looks: doors can be light and refined in transparent glass, or shimmer with the reflective sheen of opaque and glossy lacquered glass. Texture can come in pure white waves, the grain of different woods or the creamy feel of hand-stitched hide. Internal partitions can be designed to suit the individual, and incorporate specific storage for shoes, bags, watches and jewellery. Interiors can be personalised with an array of accessories, revamped in finish and variety to fulfil the needs of the most discerning client. Clothes rails can be adjusted on discreet, adjustable fixings. Lights inside cupboards are triggered by movement sensors. Shelves can be lined with the finest leather and edged with silky brushed metal.

Form and function have equal importance, but never exclude aesthetics, and this is equally true of a Varenna kitchen. In terms of appearance it may be sophisticated lacquer-backed glass or, in ranges such as the 'Phoenix', band-sawn solid walnut for a more artisanal feel. It will also feature the latest in soft-close door-and-drawer technology, surface lighting that washes from front to back, and drawer pull-outs strong enough to hold 24 dinner plates.

For the ultimate in personalised interiors, George Khachfe runs a bespoke division that has taken on special projects fulfilling clients' dream designs, using finishes such as bird's-eye maple with carcasses of cedar or eucalyptus

Top: cenere oak melamine chest of drawers with lacquer handles and 'Visone 01' techno-leather insert, fumé glass shelves with piombo-painted frame. Matt-piombo-lacquered and leather-covered pull-out dresser valet incorporating boxes, watch and jewellery trays with inner silk pads. **Above:** spessart oak melamine shoe storage with piombo-painted aluminium frames. **Opposite, top:** 'Senzafine' fitted wardrobes, leaf opening, with transparent reflecting glass doors and piombo-lacquered aluminium frame with fitted handles; the sides in transparent reflecting glass and frame in spessart oak melamine. Inner shelves in techno-leather '03' with piombo-lacquered frame, the bottom in piombo txt melamine. 'Onda' pouf covered in removable 'Persia 1403' velvet. **Bottom:** cenere oak wall system with jutting-out 'Ghost' display cases in reflecting transparent glass, piombo-painted frame and caramello matt-lacquered back panels. 'Tribeca' sofa and pouf covered in 'Oxford 11' by architect Jean Marie Massaud. Cushion in 'Persia 1404' velvet





wood. 'Sometimes clients want something that can only be made on an individual basis' he says.

Furnishings in the showroom are enhanced by the hand-knotted carpets of cc-tapis, and a striking range of contemporary lighting. Also showcased are Lualdi's brilliantly engineered pivoting doors, internal glass walls and room dividers. At the nudge of a finger a panelled wall can swing open to become a door, while metal-framed internal glass walls and doors can be used to create a private and insulated room-within-a-room without losing light or the visual appeal of open space.

In 2015 George is launching security doors by Torterolo & Re. The acclaimed Italian company offers the ultimate in resistance force, thermal, acoustic and weatherproof models – and they are also equipped to make bespoke versions.

In addition to these infinitely flexible modular furnishings with their genuinely personal feel, Poliform has a long history of working in collaboration with some of today's most illustrious architects and designers. If you visit the King's Road showroom today, you can find furniture by Paola Navone, Carlo Colombo and the renowned Jean-Marie Massaud. This year, Poliform will also host a pop-up installation with legendary, avant-garde designer Marcel Wanders. Visit during Design Week and you will see his new 'Mad' collection – a series of sensuous, organic chairs, recently joined by 'The Queen', and 'The Mad King'.

Exciting, ground-breaking design, the highest-quality finishes, practical storage solutions, superb service: these are the trademarks of the Poliform brand. Little wonder the company is such a success story ■

Poliform UK, 278 King's Rd, London SW3 (020 7368 7600) and Unit G4, Design Centre Chelsea Harbour, Lots Rd, London SW10 (020 7352 0064; poliformuk.com)

Top left: 'Grace' chair with cenere oak structure, the body covered in special leather '48'. **Top right:** 'The Queen' armchair, by Marcel Wanders, covered in graphite 'Y Gibson' matellasse. **Above:** spessart oak 'Concorde' table, the top in matt Calacatta Oro marble with spessart oak central spinning tray. Spessart oak 'Grace' armchairs covered with 'Nabuk 5' leather. 'Onda' pouf in 'Persia 1401' removable velvet. **Opposite:** 'Phoenix' kitchen base cabinets made of solid canaletto walnut with stainless-steel Barazza worktop. Black 'Elma' tall cabinets with boisserie finish and carbone matt-lacquer shelves





Top: two tiger stripes alternate with three *cintamani* triple spots on this border tile of c1565. Similar tiles can be found in the library of Ahmet III at Topkapi Palace in Istanbul. Right: interlaced palmettes sit above a scroll on a border tile of c1575. Opposite: four split leaves, edged in sealing-wax red glaze, form a medallion on this c1580 dish

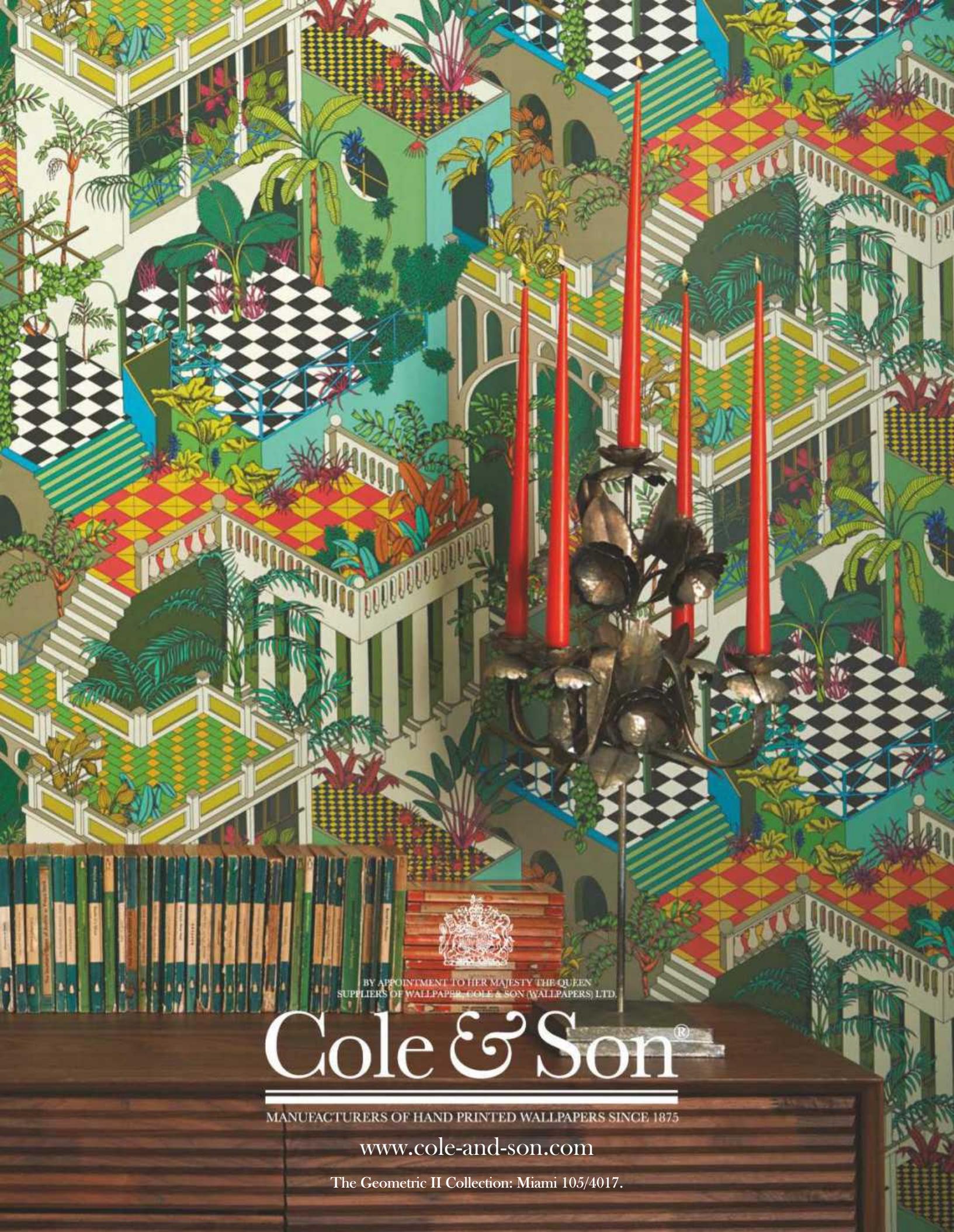


As early as 1570, Iznik pottery was prized in England, and in the 19th century, ceramicists from William de Morgan to Ulisse fabrics. With the sumptuous catalogue of the Omer Koç Collection now available, John Carswell examines the 300-year output of



AN INSTINCT FOR IZNIK

Cantagalli, fell under its spell. Even today its bold motifs and vivid colours hold sway over designers of high fashion and furnishing the formerly Byzantine town near Istanbul, explaining how a style so heavily influenced by other cultures can be so strikingly singular ▷



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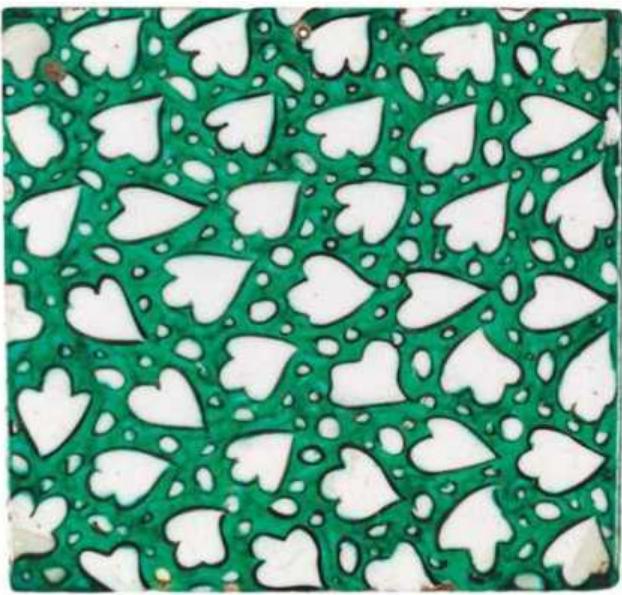
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AN INSTINCT FOR IZNIK



WHEN I was asked to review *Iznik: The Omer Koç Collection*, it struck me there were two coefficients to consider: the evolution of Iznik pottery, which spans the beginning of the 15th century to its demise 300 years later; and the history of the Koç family from its humble origins to the heights of the dynasty, as represented by the present patriarch, Rahmi Koç, Omer's father.

Iznik today is a sleepy little town on the north shore of the lake of the same name, 100km south-east of Istanbul. In earlier times it was an important Byzantine town – the ancient Nicaea of the Christian creed – with its own cathedral, and it flourished due to its position on a main trade route across Anatolia from the East. It was one of the first centres occupied by the Ottoman dynasty in the late 13th century, but achieved real distinction after the Iznik pottery industry became established there. The particular fascination with Iznik lies in the fact that, while representing a technical innovation in the history of Turkish pottery, it also symbolises the extraordinary combination of external influences

from China and central Asia, and even from Europe. But instead of producing a predictable eclecticism, the end product was so distinctive and original that today its impact is as striking and fresh as when it was first produced.

I became interested, and later deeply involved in, the study of Iznik pottery after discovering a series of tiles depicting scenes from the Old and New Testaments tucked away in the recesses of the Armenian Cathedral of St James in Jerusalem. Primitive in design and execution, they nonetheless had a Matisse-like vitality that intrigued me.

Why did such an industry develop at Iznik? The answer is probably the existence of an established ceramic tradition and the ready availability of fresh water, fuel, clay and minerals to make glazes. The white frit body was crucial, and in the 1670s we have evidence from an English traveller, Dr John Covel, that just the right clay was available: 'no staple commodity of note there but your earthenware... digged out of pits on ye side of ye hills... this earth is whitish, very fine and mealy not gritty... they paint▷

The confidence of later 16th-century Iznik designs – like those seen here – suggests the potters have broken free from the constraints of the court. Clockwise from top left: a tile glazed with tulips and rosette flowers; stripes accentuate this jug's distinctive form, which was derived from a metal prototype; a tile with an infinite pattern of hearts and dots

AN INSTINCT FOR IZNIK



Above: a snaking stem of hyacinth rising from a clump of greenery divides the decoration on this dish of c1575. Top right: vivid branches of blossom – some polka-dotted with sealing-wax red glaze – rise diagonally on this tile. Similar designs can be seen in Istanbul's Atik Valide mosque. This, and the tile beneath (above right), date from the later 16th century



them in what colours they please... of that same earth they make dishes, pots, pitchers, Jarrs etc'.

Typically, the designs combine purely Turkish motifs with elements transposed from imported Chinese blue-and-white porcelain. We know that the English prized Iznik thanks to a licence of 1570, granting four gentlemen the right to manufacture 'earthen vessels and other earthen works with colours of porraictes after the manner of Turkey'. Its influence lived on through 19th-century European imitations by such potters as William de Morgan and Cantagalli. Even today, its motifs find their way on to the most exclusive fashion and furnishing fabrics.

Iznik pottery did not spring on to an empty stage; it was the culmination of a long tradition of fired earthenware in Anatolia. The earliest such wares were decorated in shades of cobalt blue, giving them an obvious parallel with Chinese porcelain. Its chronology is based on two objects, both at the British Museum: a ewer, inscribed on the base in Armenian and dated 1510; and a *surahi*, or flask, with a pear-shaped body painted in two shades of cobalt blue

and with two Armenian inscriptions dated 1529. Paradoxically, both were clearly made in Turkey's other great centre of pottery production, Kütahya. But this does not affect the later development of the Iznik industry.

Over time a subtle painterly style and complex palette developed, culminating in the brilliant combination of cobalt blue, turquoise, manganese purple, olive green and red that became the internationally recognised Iznik hallmark. The introduction of bright ceiling-wax red occurred during the reign of Selim II (1566-74). Compared to the sobriety of the earlier palette it always struck me as slightly vulgar and when I said so at a lecture I was happy when the audience clapped in agreement. For all that, we know little of the potters who made these wares and can only presume that most were practising Muslims. We have no clue as to why they chose a specific set of motifs and combined them in such a distinctive and particular way.

The Koç family is one of the richest in Turkey. Omer's grandfather Vehbi Koç started selling ▷



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Decorated with *rumi* motifs, this jug of c1590-1600 (above) is similar to one with silver-gilt mounts in the British Museum. Top right: an unusually large plate (42cm diameter) decorated with *cintamani* triple spots and tiger-stripe motifs, c1535-1540. Above right: tiles like this one from the early 17th century can be found in the Sultan Ahmet mosque in Istanbul



vegetables in Ankara, but soon moved on to more lucrative commodities; Koç Holding now owns all the country's oil refineries. As its vice-chairman, Omer can easily afford 'nothing but the best'. When it comes to Iznik, however, the supply is limited, as the greatest pieces are already stabilised in permanent collections. But one obvious target might be the blue-and-white candlestick sold for £616,000 at Sotheby's in 1993 to an anonymous buyer; it has now disappeared without trace.

Turkish museums are often eccentric. That of Rahmi Koç, dedicated to the history of transport, education and communication, contains a diverse mix of displays: a submarine, industrial machinery, mechanical toys, a working London telephone booth, the Barbarossa pub and a French bistro. A collector of contemporary art, books and self-portraits by painters from Egon Schiele to Francis Bacon, Omer Koç's tastes are similarly wide-ranging.

The Omer Koç Iznik Collection is almost 600 pages long, with myriad examples lavishly laid out over double-page spreads. At five kilograms it is indeed a

weighty tome. The collection is largely drawn from works of the second half of the 16th century and comprises tiles, vessels, but mostly dishes. The vertical decoration on the latter leads one to consider to what extent Iznik was meant to be displayed rather than simply used as tableware. That it was functional can be observed in the deep scratches on the working surface. But I have examined hundreds of Iznik dishes and with rare exceptions they always have holes drilled in the foot ring for suspension. These cannot all be down to later collectors, or just to keep them out of the way when not in use. It remains an enigma.

Simon Ray's design is astonishing, with ample use of details. For this reviewer the most interesting section was a survey of European imitations of Iznik in the 19th century. There is also a useful compendium of sale catalogues and a detailed index. The endpapers – of Iznik wares by the painter Patrick Caulfield (c1964) – are simply dotty. Phew! ■
'The Omer Koç Iznik Collection', by Hulya Bilgi, is sold by John Sandoe Books, 10 Blacklands Terrace, London SW3 (020 7589 9473; johnsandoe.com), rrp £375

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GEOFFREY BENNISON: MASTER DECORATOR (by Gillian Newberry; Rizzoli, rrp £35) Expediency launched the career of legendary interior designer Geoffrey Bennison. Six years spent in costly sanatoria as a young man reduced his savings to £30. In addition, the tuberculosis that put him there so undermined his physical stamina that he abandoned his first ambition of becoming a painter. Instead he blew the £30 on bric-a-brac, took a stall on Portobello Road and sold the lot. It was 1950. The 29-year-old, Lancashire-born Slade School alumnus with one lung, a taste for high camp and unerring, if unpredictable, visual sense, had become a dealer. He would remain so until his death from a brain haemorrhage at the age of 63, with shops first on Islington's Upper Street and afterwards Pimlico Road.

Decorating followed as a consequence of his antique dealing. It was a means, Bennison claimed disingenuously, 'to promote sales'. From the outset he looked beyond the London salerooms to garner his stock-in-trade of over-scaled, boldly coloured, excitingly textured pieces – from Imari porcelain, Roman busts and continental armoires to North African textiles and Ziegler carpets. 'Put something mad on top of something very good, or something very good on top of something mad' was a central tenet of Bennison's approach. His interest was not in an object's value or provenance but its tone, resonance or impact as part of a visual assembly – an attitude that, in the early 1960s, set him apart from the bulk of London dealers. The same emphasis determined the appearance of his interiors: lavish and inclining to grandeur. To art

historian John Richardson, who knew him well (and who writes the foreword to this book), it was a look that was 'so much more robust and romantic than his predecessor John Fowler's ladylike style'.

Gillian Newberry, formerly an assistant of Bennison's and, in 1985, co-founder of the fabric firm that bears his name, introduces 14 interior-design commissions, including three of Bennison's own homes. The result is a portfolio of interiors, which, notwithstanding the dated style of some of the photographs, remain handsome, arresting and inspiring. Interior design can be an evanescent art: not only do tastes change, but so do ways of living. The best of these schemes retain a quality of freshness and surprise. The drawing room of Peter Glenville's house in Manhattan, with its floral needle-

point carpet, classical statuary and boxy sofas the colour of stuffed vine leaves, is one such. So are the Moroccan schemes Bennison created in 1982 for a newly built palace in Marrakesh (one of a number of houses he decorated for the French Rothschilds) and the black-lacquered library of Lord Weinfeld's Thames-side mansion flat. Ditto, inevitably, his own final flat in Audley Square, transformed by the passage of time into an iconic English interior, its walls painted in his signature 'Red Riding Hood' red or busily lined with his own 'Roses' linen and riotously clustered with pictures.

Undoubtedly, Bennison's was a distinctive, uncompromising vision. For aficionados the current survey offers a rare treat ■ MATTHEW DENNISON's latest book, *'Behind the Mask: The Life of Vita Sackville-West'* (William Collins), is now in paperback ▷



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A ROTHSCHILD RENAISSANCE: TREASURES FROM THE WADDESDON BEQUEST (by Dora Thornton; British Museum, rrp £30) 'He has got a genius for good taste,' one of Baron Ferdinand de Rothschild's wealthy friends wrote in 1896. Ferdie R. (as his intimates called him) had just completed his opulent new smoking room at Waddesdon Manor, designed as a *Schatzkammer* to house a hoard of virtuoso objets d'art collected by himself, his father and grandfather on the Continental art market. Business and social affairs were prosecuted here in the utmost luxury beneath wreaths of cigar smoke at the baron's Saturday-to-Monday house parties. Waddesdon supplied the romantic model for Henry James's country-house novel *The Spoils of Poynton*, and it remains the only one of the family's 45 European houses and collections to survive intact. But on Ferdie's death, the contents of his *Schatzkammer* were sent to the British Museum, defraying death duties while ensuring that one man's private treasury now came before the eyes of a delighted Victorian public.

Ferdie was a melancholic, dog-loving bachelor, who only enjoyed his treasures when showing them off to other connoisseurs. But he had inherited *le goût* Rothschild – the family zest for precious creations of soapstone, amber and rock crystal crusted with jewels from the cathedral treasures and strongrooms of bygone bishops, princes and merchant princes – in spades. The male Rothschilds bought up cult and devotional objects, such as a 12th-century reliquary casket of St Valerie from Limoges, upon which episodes from the martyrdom of this young Roman girl appear in a kind of *bande dessinée*, outlined in rich blue and green enamels on pale-yellow copper. But extreme novelty rather than utility is the defining feature of the more secular treasures here. As this book shows, an unknown 16th-century goldsmith has taken a nautilus shell and forged it into a silver-gilt cup mounted with a fanged sea dragon ridden by the infant Hercules, the whole poised upon a fabulous scaly claw foot. Another artisan transformed a coco palm nut into an unwieldy ewer, while one of his contemporaries in Nuremberg encircled an ostrich egg in yet more silver gilt to produce an unlikely gunpowder flask. Next to these, the square-cut diamonds encrusting Nicholas Hilliard's miniature of James I, the king's gift to loyal Thomas Lyte, seem positively austere.

Ferdinand Rothschild also shopped locally. The carved-agate 'Cellini Vase' was sold to him by the Eighth Duke of Devonshire, to defray debts on his estates. Such acquisitions augmented the baron's assumption of British citizenship and identity, as did the photograph of the Prince (the future King Edward VII) and Princess of Wales that he displayed in Waddesdon's smoking room, among his precious treasures. This sumptuously illustrated book tells some of their stories and charts their latest journey to a prestigious new installation in the heart of the British Museum, where, close by the Enlightenment Gallery, Ferdinand Rothschild's dynastic legacy has been reshaped for 21st-century eyes ■ RUTH GULDING is the author of 'Owning the Past: Why the English Collected Antique Sculpture, 1640-1840' (Yale) ▶



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A NATURAL HISTORY OF ENGLISH GARDENING (by Mark Laird; Yale, rrp £45) Mark Laird teaches landscape history at Harvard University and the acknowledgements in his new book read like a very superior travelogue: a symposium here, a conference there, a fellowship somewhere else. It appears that a proportion of the rather disparate material now gathered under this title was originally developed for some other purpose: a conference on John Evelyn at the British Library in 2001 or an exhibition of Mrs Delany's beautiful paper collages at Sir John Soane's Museum in 2010 (*WoI* April 2010).

Does this matter? No. You just have to abandon the idea of narrative as a straight road and imagine yourself instead in the middle of Piccadilly Circus, darting up one street to consider 'Summers: A Statistical and Anecdotal Overview, 1761-1765', then into another to catch up with the Duchess of Beaufort and her Badminton florilegium. And it does not matter, because whichever direction you choose, you will be enveloped in illustrations more lavishly used than you could ever expect in a book costing only £45. The captions are exemplary.

Laird describes the book as 'a scholarly work focused on climate shifts, weather variations and the plant world between 1650-1800'. His aim is to link the observations of the naturalist Gilbert White of Selborne with the work, say, of landscaper Capability Brown. The two men, born within four years of each other at the start of the 18th century, would not have seen their chosen disciplines as

separate. It is we, corralled in the organisational silos of the 21st century, who find it hard to see their interrelationship.

Consider, for instance, Thomas Robins the Elder's 1748 view of Painswick (a painting I first saw more than 30 years ago, hanging in the downstairs loo at that very house in Gloucestershire). The formal garden is laid out in all its splendour, with allées, vistas and the white-painted exedra. But round the edge, Robins paints groups of seashells, twined around with lily of the valley and forget-me-not, rosebuds and vetch. In his later *Prospect of Pan's Lodge*, the view of the gabled house in its grove of trees is completely upstaged by the owls, the magpie and hawk that lean in from the frame to dominate the image. It is wonderful.

The chief protagonists of Laird's book – John Evelyn, the Duchess of Beaufort, the artist Mark Catesby – will be well known to anyone with a passing interest in garden history. But the detail and breadth of its sources are breathtaking: the gorgeous trade card of a Turnham Green nurseryman; John Evelyn's sketch of the whale beached on the strand below his house at Deptford; the letters of botanical collector Peter Collinson to the Bishop of Carlisle about the summer drought of 1765, when 'all looks like the Sunburnt fields of Asia'.

This is an extraordinarily beautiful book – superbly designed by Emily Lees and brilliantly brought to life by the labours of a heroic band of picture researchers. Lucky Mark Laird ■ ANNA PAVORD is the author of 'The Curious Gardener' ▷





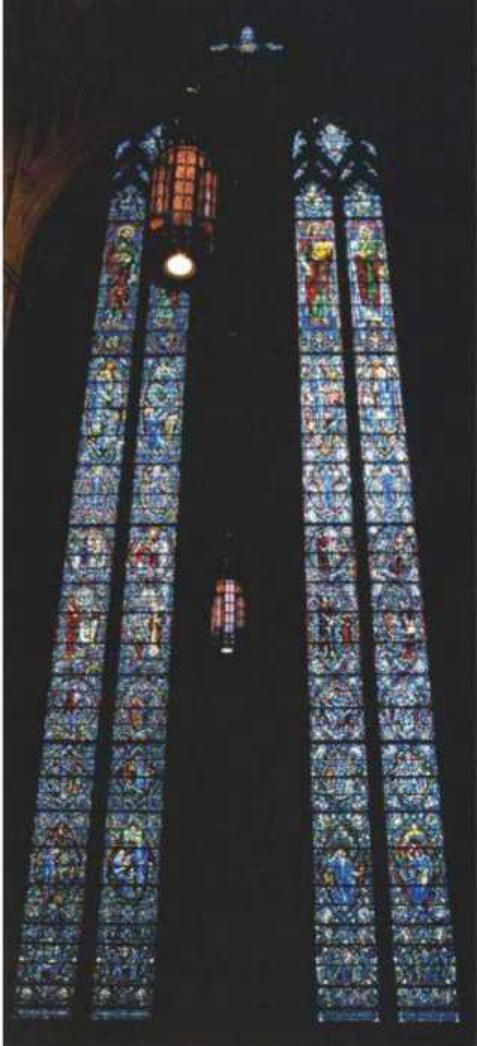
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ARTS AND CRAFTS STAINED GLASS (by Peter Cormack; Yale, rrp £50)

Anyone who so much as glances at this fabulous book in a shop will be struck by the sheer beauty of its illustrations. Cormack's basic contention is quite correct: Arts and Crafts stained glass has never been adequately appreciated, and even major surveys of the movement have failed to pay it due attention. Stained glass fixed into a church window is not exhibitable, or sellable, and thus will rarely appear in a catalogue; in pictures of church interiors it is scarcely appreciable, and requires excellent photography even to hint at its qualities under changing light conditions throughout the day. It has long been time for a major survey such as this, and Cormack, the acknowledged scholar of the work of Christopher Whall, the leading practitioner of the period, is precisely the right person to do it for us.

Commercially produced Victorian stained glass, better though it was than most continental work, was essentially a kind of flat picture, mass-produced for the many churches that went up in the era. Even Edward Burne-Jones designed, rather than made, his windows, and William Morris did not attempt it. It was thus an art form ripe for reimaging in the late 19th century, when the artist's creative touch became a hallmark.

Whall himself dominates this book. Cormack retells the story of how a major commission for Gloucester Cathedral in 1898 launched his career, and established him as the mentor of some of the

next century's finest craftsmen. The formalities and regular colours of Victorian windows gave way to flowing forms, the stiff canopies above the heads of saints replaced by eruptive or organic motifs. In a window designed by Whall for Tonbridge School chapel, a great shaft of light cascades down over the Virgin from the upper reaches of the tracery; in 'Chaos', created by Louis Davis for Dunblane Cathedral in 1915, a composition of angels, archers and a sentinel figure called 'Frost and Cold' weaves its way across the whole window in luscious

whites, reds, purples and Davis's own shade of blue. Winds and waves dominate; surfaces sparkle; and faces are handsome, modern, alarmed, contemplative, fearsome. Even the technical stuff about the textures and colours of the glass is often fascinating. These men and women (especially Mary Lowndes, Wilhelmina Geddes and Sarah Purser in Ireland), designers and manufacturers, shattered conventions in the use of lead and glass to produce sensational effects. Work by Charles J. Connick across the USA embarrasses the conservatism of the Neo-Gothic buildings it was designed for.

Cormack records everything in pleasant prose, as full of vivid detail as the windows themselves, and the book is illustrated by his own first-class photography. I recommend it to anyone who wants to make themselves really popular with an Arts and Crafts enthusiast this Christmas ■ **TIMOTHY BRITTAINE-CATLIN** is the author of 'Bleak Houses: Disappointment and Failure in Architecture' (MIT) ▷





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ARCADIA BRITANNICA (by Henry Bourne; Thames & Hudson, rrp £18.95) **DUSK** (by Axel Hoedt; Steidl, rrp £22) Ah, morris men on the village green and children dancing round the maypole – as traditionally English as a ploughman's lunch. Well, up to a point. The age-old custom of young girls plaiting ribbons round an ancient fertility symbol was largely invented by Ruskin in the 1880s. And so-called 'Moorish dancing' was supposedly imported from North Africa somewhere between the Crusades and the Elizabethan age (although the streets of Fez are not noticeably replete with jingling men hitting each other with either hankies or very large sticks). That said, most modern morris troupes date back no further than the folk revival of the 1960s and 70s – around the same time as the Milk Marketing Board was inventing the ploughman's lunch. These ancient rites, then, are a sort of cultural Real Ale for an age of concrete tower blocks and Formica tabletops.

The title of Henry Bourne's collection of photographs hints at all this, with its reference to Arcadia – a prelapsarian rural idyll that owes more to a romanticised idealism than historical fact. What really matters for Bourne, though, is not so much the misty origins of these rituals as the people who participate in them today. Here, documented in a deceptively simple portrait style pitched somewhere between Avedon and the Japanese street-style portraits of Shoichi Aoki's *Fruits* magazine, you will find clog and sword dancers, Wiccan priests, pearly kings and queens, morris men in tatteredemalion rags, people dressed like Zulu warriors or extras from *Braveheart*. And there is Simon Costin (WoI March 2010), director of the Museum of British Folklore, who attends the annual Jack-in-the-Green procession in Hastings wearing a mage-like patchwork cloak and a towering millinery confection by Stephen Jones. This centuries-old festival (dating back in its present form to 1983) contributes the lion's share of portraits in the book, its participants dressed in anything from full-body suits of fabric foliage to quite sensible country tweeds, albeit worn with bright-green facepaint, like players in a Martian minstrel show.

Some of Axel Hoedt's portraits have an extraterrestrial quality, too – what might otherwise be taken to be a sequined beekeeper, for example, acquires a sinister alien quality thanks to Vaseline-on-the-lens blurriness that evokes an early daguerreotype. Hoedt's territory is southern Germany (and the less said about the political ends for which the region's ersatz *völkisch* traditions were co-opted in the 1930s, the better). Here, he portrays figures in carven masks that bear the obvious influence of the Venetian carnival tradition, in haunting images that might have been found in some forgotten drawer. The spookiness divests the costumes of their comic overtones – the *Pfannenzeiher* of the village of Krün, for example, wears a crocheted veil over his face while being dragged around the streets in a giant frying pan.

Ultimately, both books indicate that what really matters about folklore is that it is protean, constantly evolving, adapting to the present even while rewriting its own past. The focus is not on some dry academic examination of when these customs were born, or even re-born, it is that they are living, and that they continue to mean something to the people who enact them ■ STEPHEN PATIENCE is a freelance writer ▶



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FRANK AUERBACH: SPEAKING AND PAINTING (by Catherine Lampert; Thames & Hudson, rrp £19.95) For 63 years now, one of the most crucial spaces in the London art world has been a bare room hidden away near Mornington Crescent. Since 1954, it has been the studio where Frank Auerbach works (he took it over from Leon Kossoff, who had inherited it from Gustav Metzger, who succeeded Frances Hodgkins). Few people know this place better than the curator and writer Catherine Lampert, as she has been sitting regularly for Auerbach since 1978.

It is an experience that renders her ideally suited to write about the artist. Lampert has produced a book that is neither exactly a biography, nor a memoir, nor a study of Auerbach's work – but a hybrid of all three. It is a combination that fits the unique personality and habits of its subject.

Auerbach's world is one in which everything changes, and nothing changes. His daily routine has remained the same for decades: he works all the time, largely from the same restricted circle of sitters and landscape subjects adjacent to the studio. There was a time when Auerbach painted in places as far-flung as Earls Court and Brentford – both spots where his lover and sitter Stella West (the 'EOW' of many of his titles) lived – but that was long ago.

His was a very slow climb to financial security and fame outside the inner circles of the art world. In the studio, little altered: when 'the large chair that had served him for many years finally gave up the ghost, it was replaced by another one (the rungs just as unforgiving)'. Auerbach and Stella took one day's holiday per year, spent on Brighton pier.

Until he was 50, Auerbach lived largely on rice, lentils and tahini and he would lie awake worrying about how he could afford the lavish amounts of pigment his way of working required. Gradually, he became solvent. There were exhibitions, a wedding (to Julia) and the birth of a son.

Internally, on the other hand, every day is a battle to complete each picture in a way that seems new, fresh and strong enough to satisfy the artist. Finishing a painting is a 'miracle' – one that he fears will not occur. And each picture, to him, is quite different from the last. 'You keep forging on, forwards,' he believes, 'and... if you look back you turn into a pillar of salt.' That is the true path of the artist. Catherine Lampert describes it, often using Auerbach's own words, with a deftness and sympathy that will make this a standard work for many years to come ■ **MARTIN GAYFORD** is the author of *Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud* (Thames & Hudson) ▷

To order *Frank Auerbach* for £17.96 (plus £5.50 UK p&p), ring the *World of Interiors* Bookshop on 0871 911 1747



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COLLECTED: LIVING WITH THE THINGS YOU LOVE (by Fritz Karch and Rebecca Robertson; Rizzoli, rrp £25) The lasting message from this joyous, offbeat book is that great heaps of anything at all are far more spectacular, photogenic and satisfying than just one of whatever-it-is-you-like alone. From pumpkin stems to Christmas hankies to, er, handfuls of sand, the omnium gatherum rocks. *Collected*'s humble aim is to have us move our treasures from 'the boxes, drawers and cabinets' where they invisibly languish on to the walls, shelves and tabletops of our rooms.

To that end, and to help us define ourselves, the authors have divided collectors into 15 fittingly named categories, each with a chapter all its own. The Exceptionalist, for example, is a collector of the classics: porcelain, silver, glass and, now and then, vintage Goyard luggage or, like the late Bill Blass, of cupboards-full of old-master drawings and impeccable suits, all of them hung just so. The Modest-ist, or 'scrap-crafter', is an acquirer of burnt matchsticks, used tea bags, clothes-pegs, used paper napkins (yes), cunningly woven sweetie-wrapper boxes and more, so much more. One Modest-ist covered the exterior of his house in the strung-together aluminium tops of some 50,000 beer cans. Others – prisoners or sailors, perhaps – passed endless hours carving peach stones into miniature monkeys, all of them destined to populate tiny, invitingly seedy pool halls and bars.

The Minimalists' watchword is discipline, but the Maximalist is busy stockpiling thousands of ties, beehives or voodoo souvenirs, even red-and-white potholders crocheted in the shape of shorts. Far easier to find are paper clips and Scottish tams, or lobster-claw-shaped salt-and-pepper shakers, displayed pincers-up in a bowl of aquarium gravel. This fascinating book is actually an advanced class in the art of display. From mirrors to turkey tchotchkes and galvanised steel to milk glass, there's endless inspiration for the organising eye, along with much to make you smile. Note the vintage cameras facing the photo-credits page or, huddling above the authors' dedications, the throng of emp-tied watering cans.

You might close *Collected* somewhat whelmed by its muchness and its thing-ness, but you'll thoroughly understand that nothing, really nothing, is exempt from the urge to amass. The urge to sit alone in the belly of the long dark winter, sorting picture hooks, perhaps. Or bottle caps. Or Hermès boxes. Or books.

Treat yourself to two copies of this one. One for your library, one for a flea-market pal. Or pals. So three, then. Or maybe eight. Or 18. Or 27. Or... And just in case you lose its handsome dust jacket, the covers are convincingly marbled ■ CAROL PRISANT ▷

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JAMES IRVINE (ed Francesca Picchi with Marialaura Rossiello Irvine; Phaidon, rrp £49.95) When news of James Irvine's passing broke across the design world in February 2013, many felt shock and bewilderment – he was just too young, too talented, too nice. James was not just a gifted designer, but also a facilitator. He was everybody's friend, and his innate humanity was translated into his designs. Through a series of essays and interviews, this monograph celebrating his life and work is rich in insights. It also contextualises the wider design culture he was operating in. Contributors include the Design Museum's director Deyan Sudjic, as well as stars such as Naoto Fukasawa, Stefano Giovannoni, Konstantin Grcic, Jasper Morrison and Marc Newson. As an Englishman working in Milan, Irvine was at the very centre of international design practice when a new spirit of simplicity nudged Postmodernism out of the spotlight in the late 1980s. Although he exhibited with Memphis, he was also a prime instigator of this new back-to-basics movement, exemplified by his co-curation with Morrison of Cappellini's Progetto Oggetto (1992): a range of extraordinary homewares by an international array of young, super-talented design allies.

Even in childhood, James loved making things, as an early photograph of him with a cardboard robot attests. From a creative family, he studied design at Kingston Polytechnic before going on to the Royal College of Art, where his work was noted for its professionalism. He subsequently landed a dream job working in Milan for Olivetti, which was still riding high, both culturally and technologically. It was here he became absorbed into the city's design community, working with, among others, Ettore Sottsass and Michele de Lucchi. During the mid-1980s, Milan was a hotbed of Postmodern debate, and James took on board the movement's idea that design had to engage on an emotional level. He was also captivated by the idea of 'contemporary classics', and consequently his work was characterised by a timeless simplicity incorporating soft-edged forms, intuitive function and a twist of Pop. Among his most notable designs was a bus for the city of Hanover, the 'X5' ('sausage') rug for Asplund, the 'Lunar' sofa for B&B Italia, a re-working of the 'No. 14' chair for Muji/Thonet and various kitchenwares for WMF. But apart from this impressive body of work, James will be best remembered as a much-loved cultural attaché of Milanese life – a vital bridge between the British and Italian design communities – and someone always happy to share his passion for design and life. In so doing, he helped shape a new globalised fraternity ■ CHARLOTTE FIELL is the author (with Peter Fiell) of *Robert Welch: Design: Craft and Industry* (Laurence King) ▶

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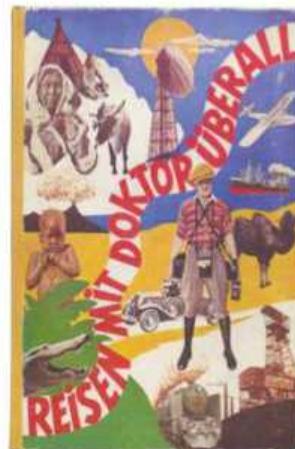


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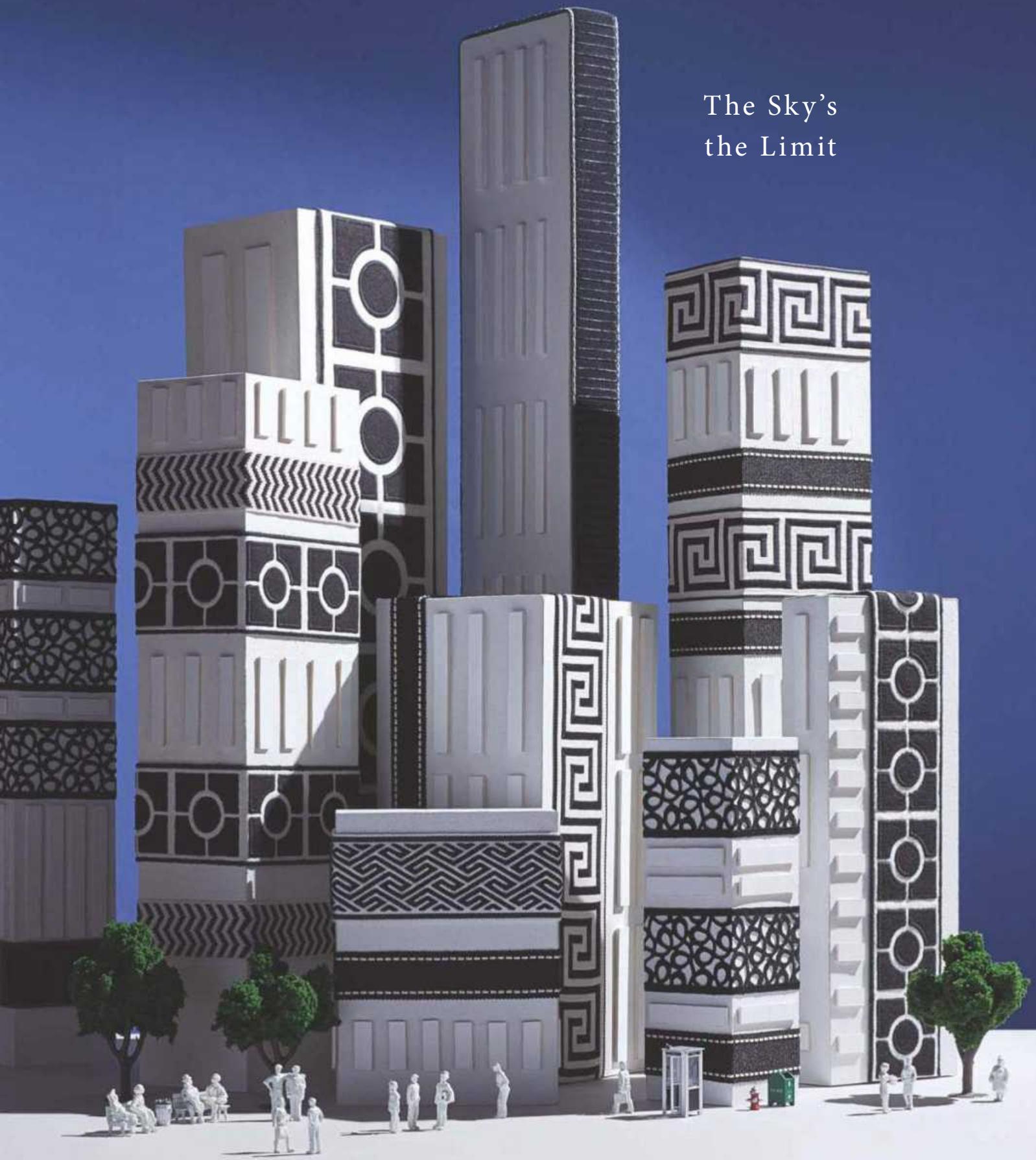
THE BOOK COVER IN THE WEIMAR REPUBLIC (ed Jürgen Holstein; Taschen, rrp £44.99) Berlin in the 1920s was a vibrant centre of experimentation in the art of the book. It experienced a boom that Leipzig, the one-time home of the German book trade, had never known. Liberal and left-wing publishers in particular employed radical artists and typographers to design dust-jackets and covers. George Grosz, John Heartfield, Herbert Bayer and Jan Tschichold are just a few of the names whose colourful, eye-catching designs make this such a visually exciting publication. It is an indispensable record of a dazzlingly rich period, when various avant-garde styles – Expressionism, Dada, Neue Sachlichkeit, Constructivism, Bauhaus – must have competed for attention in the booksellers' windows. It is also a catalogue of the collection of one person, Jürgen Holstein, now in his late seventies, who started buying in West Berlin after the war. About 1,000 books from 250 Berlin publishing houses are included.

The book begins with a tribute to the great Berlin publishers, such as S. Fischer, Malik (founded by Wieland Herzfelde, Heartfield's brother), Rowohlt and Propyläen (the Ullstein newspaper-owning family). It then helpfully organises the material into themes: Politics and Society, Art and Artists, and so on. These themes are subdivided into more focused subjects – for example, in no particular order, Travel, Film, Women, Jewish Book Culture, Nightlife, America, Abortion, Fascism, Unrest, Architecture and War. Consecutive sections on exiled Russians in Berlin and on the Soviet Union are interesting for what they reveal about the transition from 'pure' art covers, whether primitivist (folk art-influenced) or Suprematist (Lissitzky), to the more propagandist feel of books such as *Lenin* and *Das neue Russland*, with their sans-serif type and heavy use of red and black. The cover of the latter features a striking photomontage by Heartfield, a pioneer of this new medium.

A section on small publishers, many of whom did not last long, includes a book on Jack the Ripper by Paul Althaus, published in 1924 by Elena Gottschalk. Its cover boasts edgy blood-red lettering and an erotic photomontage by the Surrealist Hans Bellmer. The illustrations were by Rudolf Schlichter, who specialised in scenes of sexual violence and fetishism. The title was banned, its printing plates destroyed, and only two copies are known to have survived in public libraries. In his introduction, Holstein touchingly confesses how his search for a copy of this extremely rare object became an obsession. Fortunately, he was offered one for sale just before this book went to press ■ **RICHARD CALVOCORESSI** is the former director of the Henry Moore Foundation

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This page, clockwise from top left: Ben Washington's exhibition 'Territory Appendage' at DKUK. Sitting in the barber's chair, clients experience the installation at first hand and virtually, via the digitally rendered environment on the monitor; a spidery gold-leaf sculpture is installed overhead, part of Washington's assemblage 'Conscious Uncoupling'; interconnecting mild-steel rods cross the slatwall panelling. Opposite: clients navigate the artwork using a wireless controller as Kelly cuts their hair



CULTURE CUT

As at ease with a paintbrush as a pair of scissors, Daniel Kelly knew he was on to something when he began coiffing curators in front of his own art. Now he invites other artists to take over his studio-cum-salon in southeast London, while he snips his clients into shape in front of screens and sculptures. Text: Charlotte Edwards. Photography: Annabel Elston ▷

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THE ROMO GROUP

DANIEL KELLY

is brandishing a pair of scissors and talking about Derrida. If my university days taught me anything, it's that it pays not to argue in such circumstances. Not that I have any cause to debate with Kelly, an affable chap whose hair salon in a gallery – or gallery in a salon, depending on your priorities – has brought two of my favourite experiences together and made them both more interesting. Visitors to DKUK, based in a strip-lit tunnel of a shopping arcade in Peckham, are invited to contemplate a work of art rather than their own reflection while Kelly trims their hair. (For preeners or paranoiacs, a mirror is available on request.)

Kelly was a hairdresser before he became an artist, but has only recently been happy to admit it. Born in 1981 and raised in Buxton, Derbyshire, he went into the trade after failing his A levels and moving to Manchester. 'I really enjoy the physical process of cutting hair, of making something from start to finish – it's repetitive, clean and meditative,' he says. 'But I got bored of the people and the environment. I always felt a bit alien.' Flicking through fashion magazines sparked an interest in art; after a foundation course he studied painting at Camberwell. 'Hairdressing was something I was embarrassed about,' he confides. 'People always said: "Don't forget who you are." But for a while I didn't want to remember.'

Of course, anyone who discovered his secret remembered it for him. 'Whenever art-world people found out, they wanted a haircut. I would sit curators in front of my paintings in the studio while I did it; it was a way to stand out,' Kelly says. But it wasn't until his own art changed, embracing politics, text and, crucially, performance, that he allowed his past a place in his work. Bruce Haines, director of London gallery Ancient and Modern, suggested that Kelly offer haircuts during a private view, with great success. Inspired by that other kind of salon – 'artists presenting works in progress, putting paintings up and reading poems' – as well as by London's Afro-Caribbean barbershop/social-club hybrids, Kelly opened a pop-up hairdresser's in Peckham last October as part of the Art Licks weekend. When the unit in the arcade became available, he saw the potential of a permanent residency.

'I realised I could combine the two things I knew about,' he says. 'Hairdressing stood me in good stead for social art practice – being able to chat to people, to make them comfortable, explain complex ideas in a simple way.' The prospect of presenting art in a visible, active space, at the heart of a community, had particular appeal. 'The studio artist is an old-fashioned idea now,' Kelly argues. 'Studios are moving▷

Top: the basin unit is the salon's only fixture. Kelly describes the space as 'a white box' for artists to interpret as they wish. The panel to the left conceals shelves and a makeshift receptionist's desk and chair. Right: Washington's sculpture 'The Ideologist's Stronghold' – an architectural skeleton emerging from a slough of grey polymer plaster – gives you more to think about than the temperature of the water and the crick in your neck



MARK ALEXANDER



NATURALLY BEAUTIFUL FABRICS

further out of the city. They're less relevant. Why pay to sit in a freezing cold warehouse in the back end of Dagenham?

Setting up shop coincided with a new crisis in public arts spending, but Kelly's unintentionally entrepreneurial model was a bonus. With the Arts Council now awarding funding on the condition that it is matched by private income, Kelly proposed contributing his salon earnings towards the cost of running the space and setting up a proper exhibition programme. Somewhat to his disdain – 'Well, it's a Conservative idea in a way. It's not exactly rejecting the system' – the powers-that-be loved the idea, and he now has the means to commission work from established artists. They've responded with enthusiasm, inspired rather than stifled by the unusual context. 'The artist has complete say on where things go,' Kelly says. 'They can put the chair wherever they want, move the walls to change the flow. The only thing that's fixed is the basin.'

Earlier this year, artist Alan Kane swapped the barber's chair for one of his own design, made out of a granite slab. Another blank headstone was mounted on the wall opposite, where a mirror would normally be; vanitas replacing vanity. The exhibition recorded here is Ben Washington's sprawling, sculptural landscape of teetering forms connected with steel rods that criss-cross the slatwall panelling to dynamic effect. A monitor facing the chair allows clients to enter a second, virtual landscape in which digitally rendered sculptures are blown up to architectural proportions. It's all too easy to avoid actually looking at the art in an ordinary gallery, but here it's much more difficult to switch off. 'The little practical things about the space are exciting for the artists,' Kelly observes. 'For instance, you never usually get the chance to start video work from the moment someone arrives.'

With permission, Kelly records the conversation as he works – more aesthetics and formalism than where you're going for your holidays – creating an audio archive of the first phase of DKUK. 'I always start with: "So, what are we going to do with your hair today?"' he says. 'Then we might move on to the show, punctuated with "Do you want your fringe a bit shorter?"' But if you prefer your blow-dry without the art theory, that's fine too. This is a business, after all, and Kelly's also anxious to appeal to an audience who simply want a good haircut. 'I try not to frame the whole thing as an artwork of mine.' He turns the hairdryer on at full blast. 'People are paying for a service, and they get what they want' ■

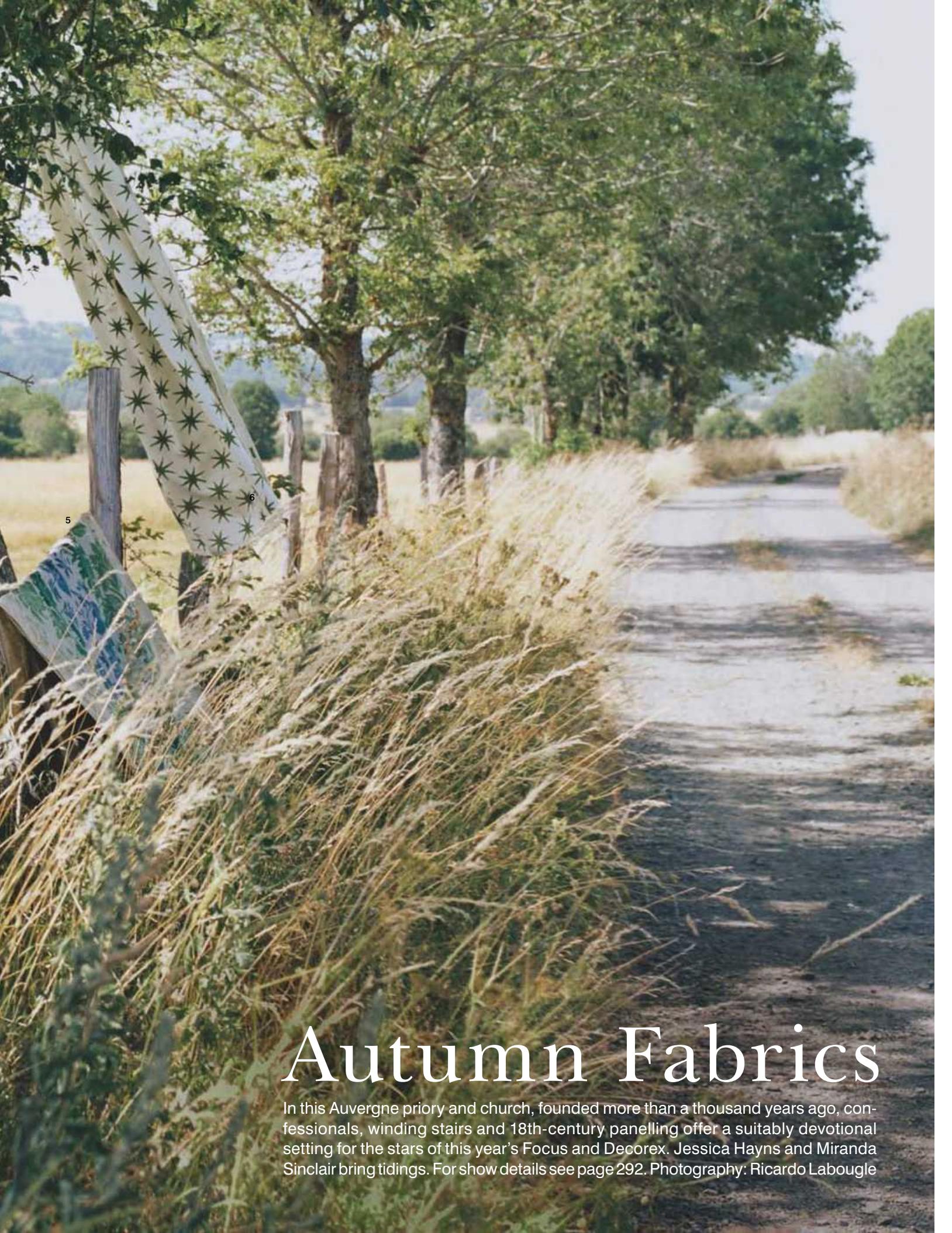
DKUK, Holdron's Arcade, 135a Rye Lane, London SE15 (07957 383 952; dkuk.biz). Cut and blow-dry £35/£40; first cut: pay what you can

Top: Kelly knocked two of the arcade's retail units together to create the space, and added sliding doors that can be fixed in place or opened wide as occasion demands. The lo-fi neon-tape sign encourages drop-in visitors. Right: Kelly made the business-card holder, magazine rack and DKUK appliquéd shoulder bags (one of his neighbours in the arcade sells African textiles). The business even has its own font, designed using strips of tape



1 Te' verde 'Batur ACK3012-1', by Loro Piana, £130, Fox Linton.
2 Green 'Peterazzi 111PRZ01', by Peter Dunham Textiles, £202,
Tissus d'Hélène. 3 'Giselle F914225', £60; 4 'Pagoda Garden
F914208', £54; both Thibaut. 5 'Georgiana NCF4192-04', by Nina
Campbell, £109, Osborne & Little. 6 Green 'Starstruck 111STS02',
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Autumn Fabrics

In this Auvergne priory and church, founded more than a thousand years ago, confessionals, winding stairs and 18th-century panelling offer a suitably devotional setting for the stars of this year's Focus and Decorex. Jessica Hayns and Miranda Sinclair bring tidings. For show details see page 292. Photography: Ricardo Labougle

1 Moss 'Windsor Velvet', by Royal Collection, £130, Designers Guild. 2 Parma grey/white check linen oilcloth, £36; 3 Red/white check linen oilcloth, £36; both Volga Linen. 4 Jade 'Windsor Garden', £80, Designers Guild; trimmed with 'Slub Tape TL10118-1106', by Kelly Wearstler for Lee Jofa, £49, GP&J Baker. Prices are per m and include VAT. For suppliers' details see Address Book ▶



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1 Safran 'Levant', by Nicole Fabre, £145; 2 Bleu Anglais 'Levant', by Nicole Fabre, £145; 3 Ecru 'Levant', by Nicole Fabre, £145; all Tissus d'Hélène. 4 'Imogen 69154', by Schumacher, £112.20, Turnell & Gigon. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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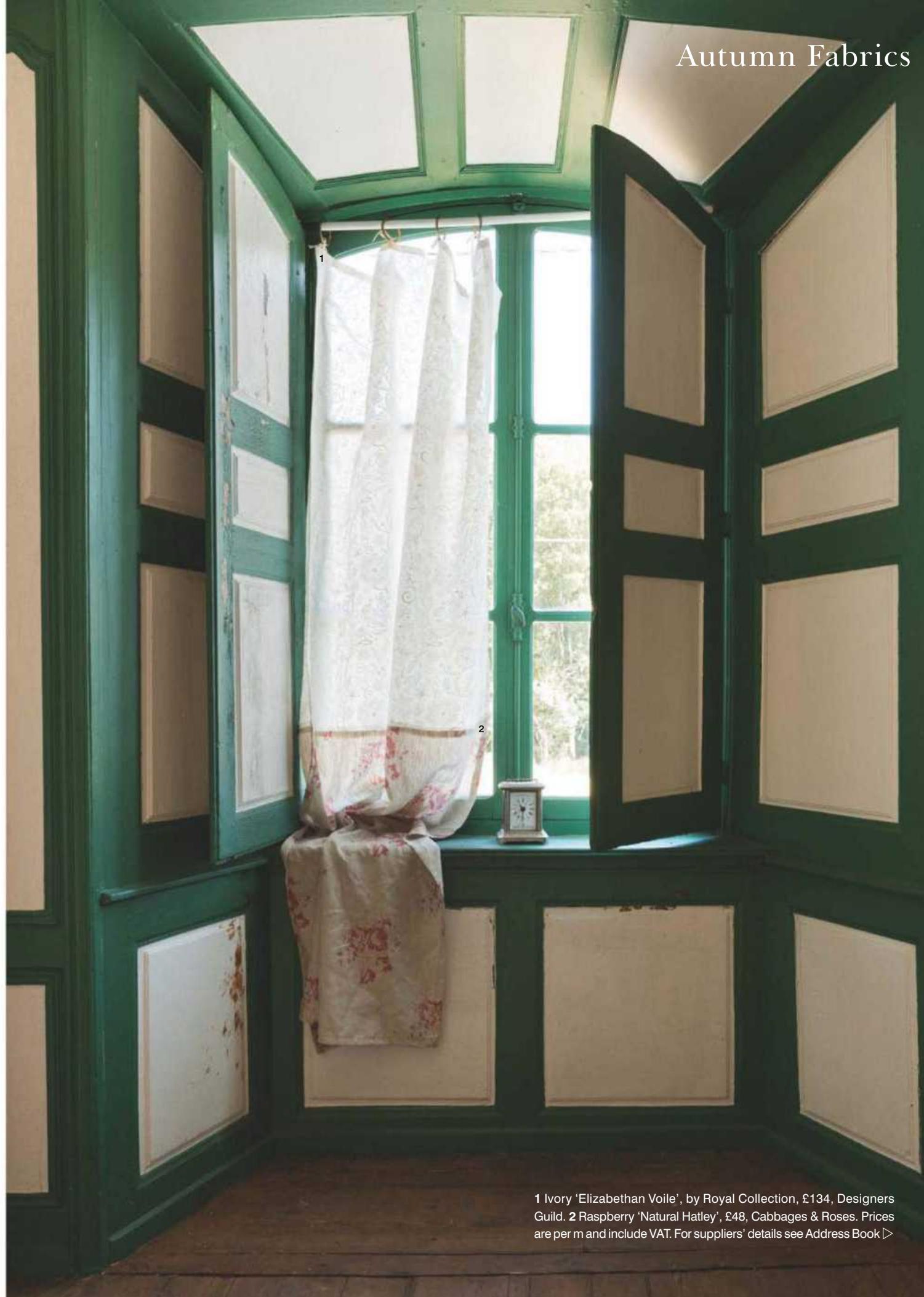
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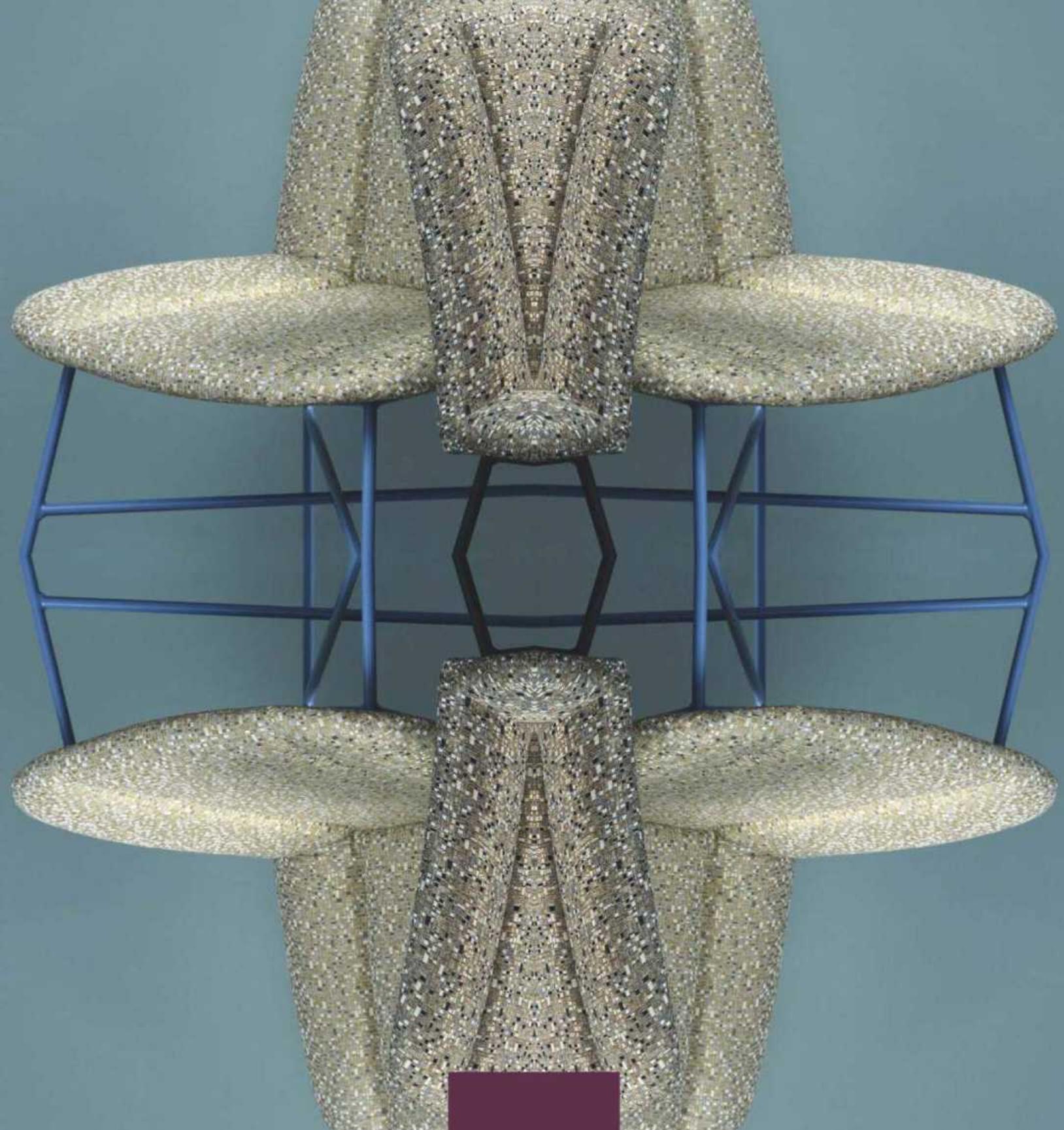
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1 Ivory 'Elizabethan Voile', by Royal Collection, £134, Designers Guild. 2 Raspberry 'Natural Hatley', £48, Cabbages & Roses. Prices are per m and include VAT. For suppliers' details see Address Book ▶



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1 'Kirkbean B-8312-2', by Kathryn M. Ireland, £268; 2 'Kirkbean B-8399', by Kathryn M. Ireland, £268; both Tissus d'Hélène. 3 Rhubarb 'Botanic Garden', £190; 4 Pomegranate/ thyme 'Bergamot Leaf', £178; both Soane. 5 'Palampore', by Joan Heckermann for Kostomar Fabrics, £68 approx, The Cloth Shop. 6 'Casimir F4235-04', £76, Colefax & Fowler. Prices are per m and include VAT. For suppliers' details see Address Book ▶



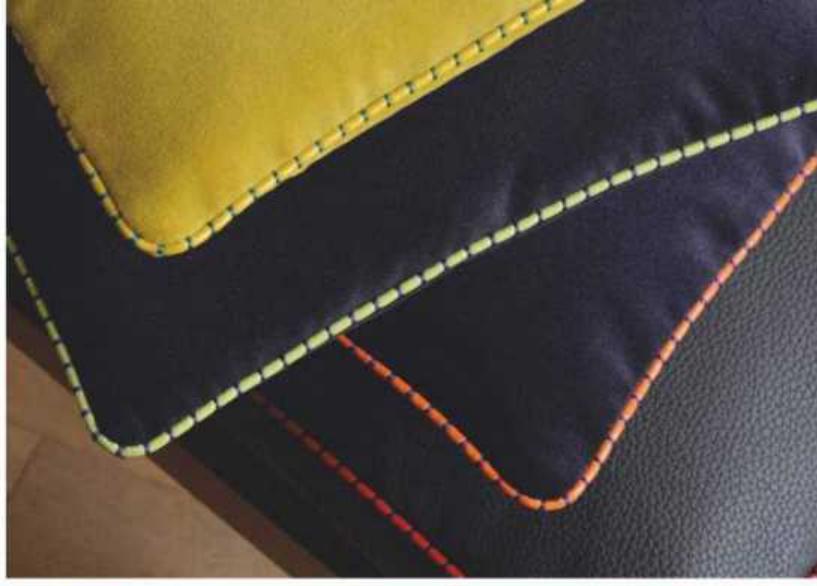
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1 'Selsley Stripe LW225351', £90.72, Lewis & Wood. 2 Khaki green 'Alta Alpilles', £119.20, Casamance. 3 Marble 'Isabella', £165, De Le Cuona. 4 Indigo 'Darby Rose', by Michael S. Smith, £223.20, Jamb. 5 Quartz 'Crillon Linen', by Lee Jofa, £109, GP&J Baker. 6 'Lienzo C-06', £119, Lizzo. 7 'Cartago', £182 approx, Kohro; trimmed with (slippers on left) 'TL10124-917', by Kelly Wearstler for Lee Jofa, £49; and (slippers on right) 'TL10124-44', by Kelly Wearstler for Lee Jofa, £49; both GP&J Baker. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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1 Red 'Holiday 185710', £83; C&C Milano; trimmed with 'TL10128-44', by Kelly Wearstler for Lee Jofa, £78, GP&J Baker. 2 'Lana 732-17', £65, Lelièvre; trimmed with 'TL10128-5', by Kelly Wearstler for Lee Jofa, £78, GP&J Baker. 3 Indigo/red 'Saddle Blanket', by Mulberry Home, £115, GP&J Baker. 4 'Lana 732-01', £65; 5 'Lana 732-03', £65; 6 'Lana 732-18', £65; all Lelièvre. Prices are per m and include VAT. For suppliers' details see Address Book ▶

6



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1 Bristol white 'Potter Print', £128; 2 Ink 'Larkin Ticking', £76; 3 Aged denim 'Larkin Ticking', £76; all Ralph Lauren Home. 4 'Jag', £62, Kate Forman Designs. 5 Vineyard red 'Adamson Stripe', £97; 6 Ardent blue 'Potter Print', £128; both Ralph Lauren Home. Prices are per m and include VAT. For suppliers' details see Address Book ▷





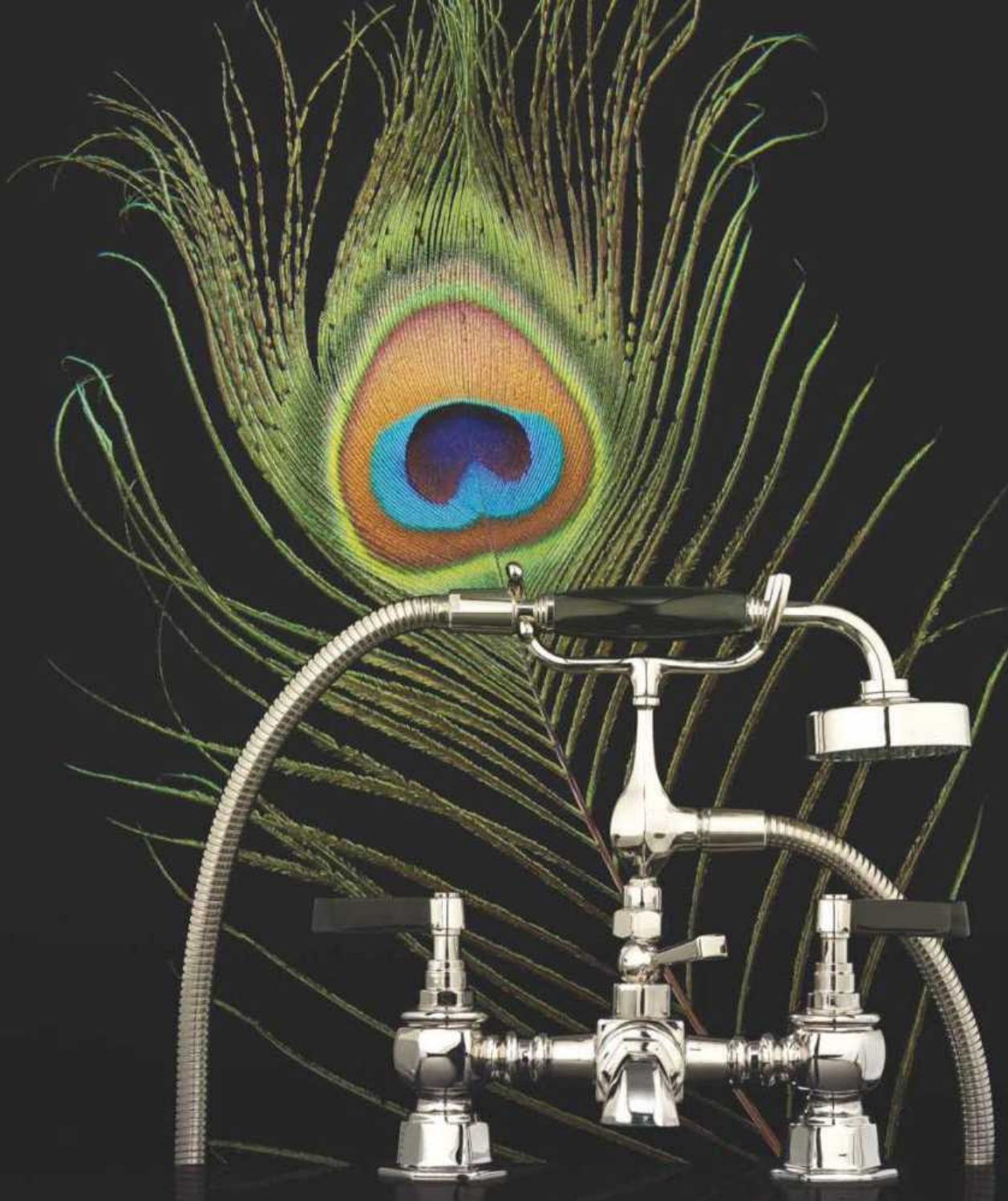

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1 Isabelle 'Lambello', by Etro, £194.40, Pierre Frey. 2 Yellow 'H Link 211104M', by Franck Mouteault, £210; 3 Yellow 'Jungle Life 211101M', by Robert Dallet, £275; both Hermès. 4 'Tangram 006', £164, Dedar. Prices are per m and include VAT. For suppliers' details see Address Book >



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Autumn Fabrics

1 'Love Me Tender 71259-001', by Métaphores, £558; 2 'Love Me Tender 71259-014', by Métaphores, £558; both Abbott & Boyd. Prices are per m and include VAT. For suppliers' details see Address Book ▶





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Autumn Fabrics

1 'Royal Promenade', by Royal Collection, £80, Designers Guild; trimmed with (top) 'Ascot Fine Bullion T911007-LJ', by Lee Jofa, £45; and with (bottom) 'Ascot Fine Bullion T911009-LJ', by Lee Jofa, £45; both GP&J Baker. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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Autumn Fabrics

1 'Audubon C-01', £141.90; 2 'Blazer C-01', £111; both Lizzo. 3 'Taylor 1100-94', by Bart Halpern, £200, Fox Linton. 4 'Santa Fe CH34883-1', by Clarence House, £305.80, Turnell & Gigon. 5 'Warwick Stripe 21149 385', £98, Zimmer & Rohde. 6 'Olga 30121-04', £148, Rubelli. 7 Black/cream 'Jackson Wool Gingham', £162, Ralph Lauren Home. 8 Espresso 'Pillar T10502', by Weitzner, £198, Altfield. Prices are per m and include VAT. For details of Baudet du Poitou donkeys, contact breeder Yoann Brisson. For suppliers' details see Address Book ▷



Autumn Fabrics

1 Nightshade 'Marquess', £75, Liberty. 2 'Nymphe TV554-81', by Elitis, £119.80, Abbott & Boyd. 3 'Kansai 9004-02', by Black Edition, £95, Romo. 4 'Arini Sheer F6797-02', by Matthew Williamson, £99, Osborne & Little. 5 'Nymphe TV 554-14', by Elitis, £119.80, Abbott & Boyd. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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Autumn Fabrics

1 Monsoon 'Zoraya ZOR-11', by Lisa Fine Textiles, £266, Tissus d'Hélène. 2 Poppy 'Hand Motif', £15.40, Robert Allen Home. 3 'Yasmina YAS-40', by Lisa Fine Textiles, £280, Tissus d'Hélène. 4 'Bloomin' Lovely 120447', by Scion, £28, Harlequin. 5 'Yasmina YAS-47', by Lisa Fine Textiles, £280, Tissus d'Hélène. 6 'Bloomin' Lovely 120448', by Scion, £28, Harlequin. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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Autumn Fabrics

1 'Lover 03', by Edmond Petit, £340, Turnell & Gigon. 2 'Inachi 9023-04', by Black Edition, £130, Romo. 3 'Bramble 224462', £55, Morris & Co. 4 'Fretwork F4202-01', £85, Colefax & Fowler. 5 'Morris Seaweed 224472', £55, Morris & Co. 6 Indigo/taupe 'Tespi 332165', £146, Zoffany. 7 'Lover 01', by Edmond Petit, £340, Turnell & Gigon. 8 'La Closerie des Lilas M119203', £170.90, Misia. 9 'Mariano F4241-02', £119, Colefax & Fowler; trimmed with 'Ascot Fine Bullion T911009-LJ', by Lee Jofa, £45, GP&J Baker. 10 Ochre 'Cisnes 15662', by Jennifer Shorto, £150, Redloh House Fabrics. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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christopherfarrcloth.com

Autumn Fabrics



1 'Samango 44092 558', £111, Zimmer & Rohde. 2 'Olinda Velvet J859F-01', by Jane Churchill, £95; 3 'Olinda J858F-01', by Jane Churchill, £62; both Colefax & Fowler. 4 'Ottoman Flowers 225350', £52, Sanderson. 5 Spice/ebony 'Turkistan', by Lee Jofa, £144, GP&J Baker. 6 Orange 'Travelling Light', by Kit Kemp, £125, Christopher Farr Cloth. Prices are per m and include VAT. For suppliers' details see Address Book ▶

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Autumn Fabrics

1 'Playful Plaid 004', £124.50; 2 'Playful Plaid 005', £124.50; both Dedar. 3 'Jasaan TD062', by Giorgio Armani for Armani Casa, £216, Rubelli. 4 'Playful Plaid 006', £124.50; 5 'Tangram 002', £164; both Dedar. 6 'Perspective Cavalière 211103M', by Anamorphée, £397; 7 'Chevronné 211105M', by Franck Mouteault, £187; both Hermès. Prices are per m and include VAT. For suppliers' details see Address Book ▷





STEFANO RICCI
Royal Suite Collection

Autumn Fabrics

1 Velvet 'Cloth of Gold', by Royal Collection, £130, Designers Guild; trimmed with (top) 'Ascot Fine Bullion T911009-LJ', by Lee Jofa, £45; and with (bottom) 'Ascot Fine Bullion T911007-LJ', by Lee Jofa, £45; both GP&J Baker. 2 'Terry Toucan 120464', by Scion, £28, Harlequin. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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1 'NeoGeo K5141-05', by Jon Burgerman for Kirkby Design, £55, Romo. 2 'Nymphe TV554-41', by Elitis, £119.80, Abbott & Boyd. 3 Oasis green 'Luxe Alpaca', by Beacon Hill, £246.60, Robert Allen Home. 4 'NeoGeo K5141-03', by Jon Burgerman for Kirkby Design, £55, Romo. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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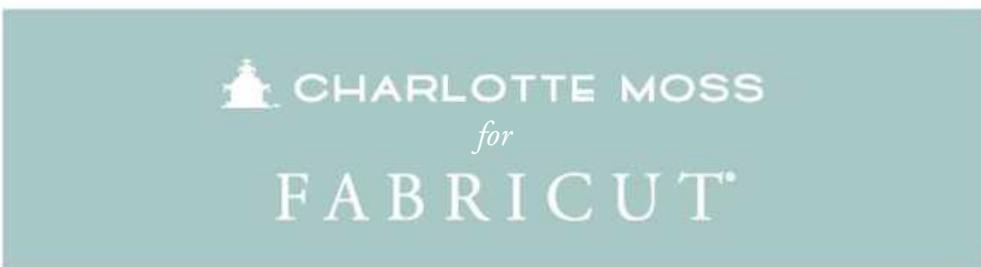
The Beardmore Collection est. 1860

beardmore.co.uk

Autumn Fabrics

1 'Rossmore II 7100-02', by Blithfield & Co, £92, Tissus d'Hélène. 2 'Arcadia LF1819-03', £44.90, Linwood. 3 'Almazan 156-01', by Lotty Rose, £98; 4 'Almazan 156-02', by Lotty Rose, £98; both Nicholas Herbert. 5 'Puka Diamond SCH175821', by Mary McDonald for Schumacher, £175.40, Turnell & Gigon. 6 Indigo 'Kinvara', by William Yeoward, £60, Designers Guild. 7 'Arcadia LF1822-02', £44.90, Linwood. 8 'Fernbrook Radicchio JM1199', by Jean Monro, £96, Turnell & Gigon. 9 Salt spray/ecru 'North Sea', by Rose de Borman, £150; 10 Amber/ecru 'Findhorn Bay', by Rose de Borman, £150; both Virginia White Collection. 11 'Minne Maharani 111MMA01', by Peter Dunham Textiles, £224; 12 Lapis 'Lotus', by Galbraith & Paul, £266; both Tissus d'Hélène. Prices are per m and include VAT. For suppliers' details see Address Book ▷





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1 'Arcadia LF1819-07', £44.90, Linwood. 2 Rustic indigo 'Fleur Sauvage', £73, Adam Bray. 3 Indigo 'Florita FWY2377-01', by William Yeoward, £79; 4 Indigo 'Scillo FWY2375-01', by William Yeoward, £79; 5 Woad 'Oberto FWY2393-01', by William Yeoward, £85; all Designers Guild. 6 'Arcadia LF1821-06', £44.90, Linwood. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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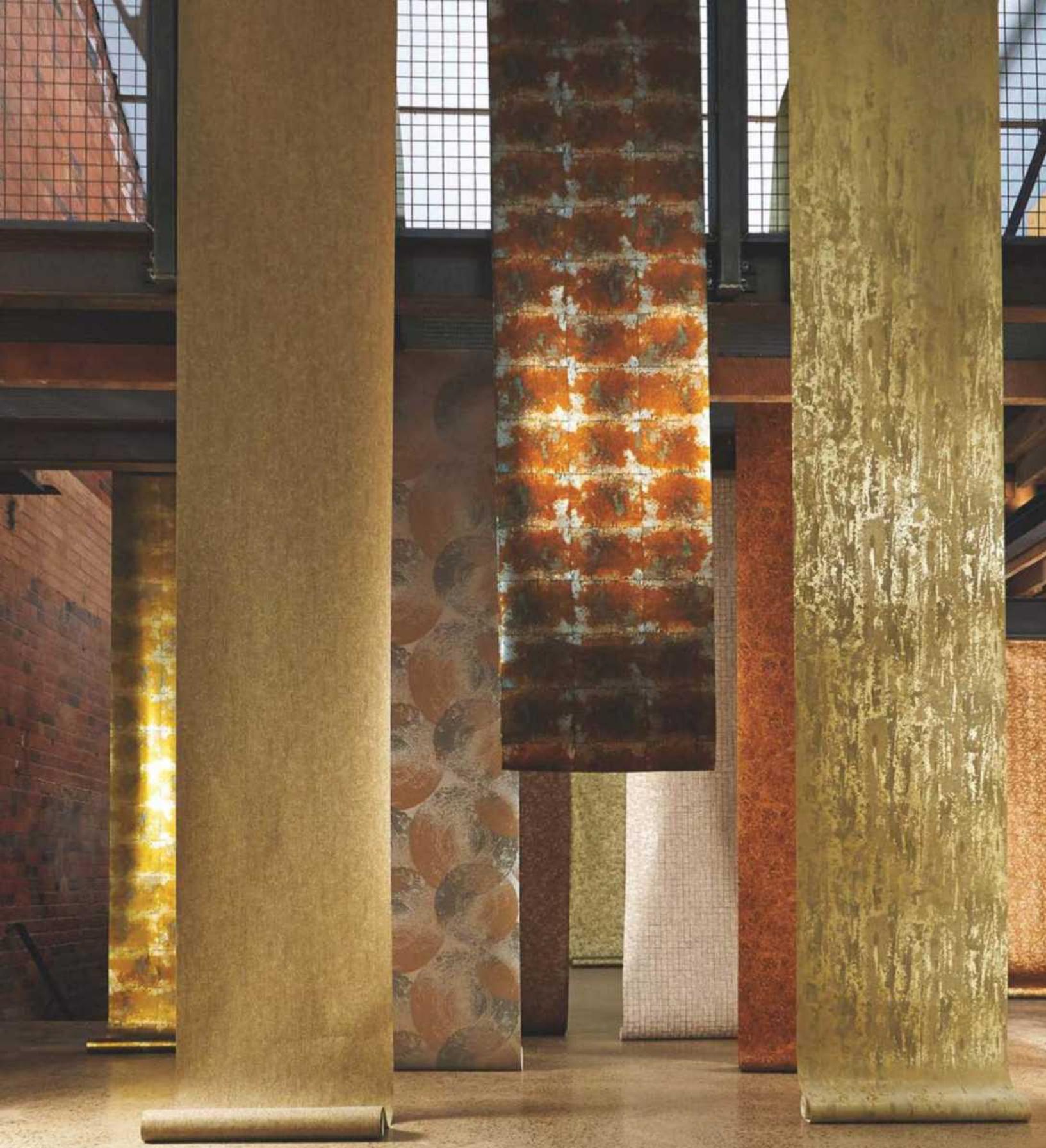
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1 'Andromeda 002', by Brochier, £110; 2 'Andromeda 003', by Brochier, £110; 3 'Andromeda 001', by Brochier, £110; 4 'Andromeda 004', by Brochier, £110; all Altfeld. 5 Sandalwood 'Hor Seku', by Namay Samay, £186, Tissus d'Hélène. 6 'Babula 34919-3', by Clarence House, £190, Turnell & Gigon. Prices are per m and include VAT. For suppliers' details see Address Book ▷



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Autumn Fabrics

1 'Cabanon Stripe SCH1755961', by Schumacher, £167.20; 2 'Cabanon Stripe SCH175960', by Schumacher, £167.20; 3 'Champagne SCH175950', by Schumacher, £216.20; all Turnell & Gigon. 4 'Richmond RHP10133-01', £96, Borderline Fabrics. Prices are per m and include VAT. For suppliers' details see Address Book ▶



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1 Sedona 'Amity Stripe', £60, Fabricut.

2 'Zenith 9019-05', by Royal Collection, £130, Romo. 3 'Ylang 3578-05', by Jim Thompson, £82, Fox Linton. 4 Blue multi 'Amity Stripe', £60, Fabricut.

5 'Bloomfield Rag Rug', £134, Ralph Lauren Home. 6 'Floridita F6796-02', by Matthew Williamson, £159, Osborne & Little. 7 Rattan 'Shawnee Weave Stripe' blanket, £96, Ralph Lauren Home. 8 'Samba J827F-01', by Jane Churchill, £98, Colefax & Fowler.

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Autumn Fabrics



1 'Regency Peony' cotton velvet, £64.50, Ian Mankin. 2 Ochre 'Cisnes 15662', by Jennifer Shorto, £150, Redloh House Fabrics. 3 'Fretwork F4202-01', £85, Colefax & Fowler. Prices are per m and include VAT. For suppliers' details see Address Book. Photographed in the 11th-century Prieuré de Bonnac, 15500 Cantal, Auvergne, France. To visit the priory, ring the mayor's office on 00 33 471 23 07 67. With special thanks to Gustavo Peru-
yera, the village of Bonnac, and Yoann and Timothée Brisson ■



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SERIOUS Auctions, antique fairs and diverting activities, chosen by Grace McCloud



1 Dallas Pierce Quintero's Courtyard House, 2015, Open House London, 19-20 Sept. 2 Paul Scott, *Scott's Cumbrian Blue(s)*, Fukushima, 2014, British Ceramics Biennial, 26 Sept -8 Nov. 3 Georg Baselitz, *Farewell Bill*, 2014, Christie's Multiplied, 16-18 Oct.

Snooping round a stranger's house normally lands you with a criminal record, but – nosy parkers rejoice! – for one glorious weekend, 19-20 Sept, more than 800 buildings across the capital throw wide their doors to the general public. **OPEN HOUSE LONDON** isn't just for curtain-twitchers – the structures on show, many of which have been designed by young practices, such as Dallas Pierce Quintero, serve to remind us all of the potential of urban architecture. Alongside the numerous buildings on display, the programme also includes a moonlit culture crawl to raise money for Maggie's cancer centres, an architectural photography competition and the opportunity to speak to planners and architects. Details: 020 7383 2131; openhouselondon.org.uk.

A month later, as any reader of September's issue will know, Open House's Stateside sister kicks off, running 17-18 Oct. The 13th edition of **OPEN HOUSE NEW YORK** will unlock the doors of a hulking Bronx armoury, a hidden basketball court and even Google's Manhattan offices. Celebrating the 50th anniversary of the city's Landmarks Preservation Commission, around 100 important interiors will be open to the public too. Details: 001 212 991 6470; ohny.org.

BRITAIN

UNTIL 4 OCTOBER HOLBURN MUSEUM, GREAT PULTENEY ST, BATH **MURMURATION**. Starling work: catch Laura Ellen Bacon's songbird-inspired willow installation swooping across the Holburne's grand façade before it's relocated permanently in the museum's grounds. Details: 01225 388569; holburne.org.

UNTIL 16 OCTOBER SERPENTINE PAVILION, KENSINGTON GARDENS, LONDON W2 **PARK NIGHTS**. Theatre, dance, film and music after dark. Christian Wolff and Apartment House's recital in Selgas Cano's pavilion (25 Sept) is one to watch. Details: 020 7402 6075; serpentinegalleries.org.

11-13 SEPTEMBER HAREWOOD HOUSE, LEEDS **ANTIQUES AND FINE ART FAIR**. Keep an eye out for Staithes School staple Owen Bowen, selling at Ashleigh House Fine Art's stand. Details: 01797 252030; harewoodfair.com.

14-27 SEPTEMBER TATE MODERN, BANKSIDE, LONDON SE1 **PAULINA OLOWSKA: THE MOTHER: AN UNSAVOURY PLAY IN TWO ACTS AND AN EPILOGUE**. Installation by day, stage by night, Tate's 'Poetry and Dream' display becomes the surreal setting for Paulina Ołowska's play based on Witkacy's avant-garde original. Details: 020 7887 8888; tate.org.uk.

20 SEPTEMBER-4 OCTOBER WINDSOR **WINDSOR FESTIVAL**. Right royal entertainment: take counsel (and tea) with Queen Victoria's biographer, AN Wilson, and hear David Starkey discuss the legacy of the Magna Carta as the Berkshire town celebrates Elizabeth II's record as longest-serving monarch. Details: 01753 743585; windsorfestival.com.

23 SEPTEMBER CHRISTIE'S, KING ST, LONDON SW1 **UN ESTILO DE VIDA MODERNO**. This comprehensive sale of a Spanish collection focuses on Neoclassical pieces, though surprise is in store: salvaged skulls and a Julian Opie portrait are among the 200 lots. Details: 020 7839 9060; christies.com.

24-27 SEPTEMBER BRIGHTON DOME CORN EXCHANGE, CHURCH ST, BRIGHTON, E. SUSSEX **BRIGHTON ART FAIR**. The south coast's quieter event offers a welcome alternative to the October fair frenzy in London. Details: brightonartfair.co.uk.

26 SEPTEMBER-8 NOVEMBER STOKE-ON-TRENT **BRITISH CERAMICS BIENNIAL**. Pottery party: the historic hometown of Wedgwood, Spode and Royal Doulton hosts a six-week celebration of contemporary clay-work. Details: 01782 294634; britishceramicsbiennial.com. ▶

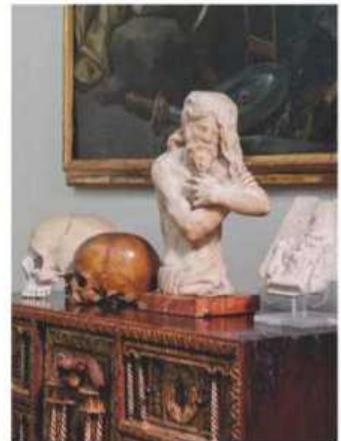
pursuits

SERIOUS

Auctions, antique fairs and diverting activities, chosen by Grace McCloud



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SERIOUS *pursuits*



1 Konstantin Maksimov, *Night Roses*, 1984, MacDougall's, 12 Oct.

2 Pablo Picasso, *Goat's Head in Profile*, 1952, Sworders,

13 Oct. 3 Gonçalo Mabunda, *Untitled (Mask)*, 2013, 1:54, 15-18 Oct

30 SEPTEMBER SOTHEBY'S, NEW BOND ST, LONDON W1 **MADE IN BRITAIN**. Cool Britannia: wave your paddles for works by Grayson Perry, Frank Auerbach and Bridget Riley. Details: 020 7293 5000; sothebys.com.

2-11 OCTOBER CHELTENHAM **CHELTENHAM LITERATURE FESTIVAL**. Talking books: this year's programme is a page-turner in itself, with Salman Rushdie, Jonathan Franzen, Jeanette Winterson and Julian Barnes taking to the stage. Details: 0844 880 8094; cheltenhamfestivals.com.

7 OCTOBER BONHAMS, MONTPELIER ST, LONDON SW7 **THE MARINE SALE**. All aboard for nautical numbers such as Charles Edward Dixon's *Tower Bridge from the Lower Pool*. Details: 020 7393 3900; bonhams.com.

9-11 OCTOBER ESHER HALL, SANDOWN PARK RACECOURSE, ESHER, SURREY **ESHER HALL ANTIQUES AND FINE ART FAIR**. Inside track: trot on over to Surrey's finest racecourse to see if any of the wares from 30 specialist dealers take your fancy. Details: 01797 252030; esherhallfair.com.

11 OCTOBER HAGGERSTON SCHOOL, WEYMOUTH TERRACE, LONDON E2 **MID-CENTURY EAST**. Premium Bond: the only school designed by Ernö Goldfinger, the man behind Fleming's villain, showcases the best of 20th-century design. Expect pieces along the lines of the Guy Rogers armchair pictured on the previous page. Details: modernshows.com.

12 OCTOBER MACDOUGALL'S, CHARLES II ST, LONDON SW1 **SOVIET ERA IN RUSSIAN ART**. Trans-Siberia expressed: from Soviet Severe paintings by Viktor Popkov to Konstantin Maksimov's Social Realism. Details: 020 7389 8160; macdougallauction.com.

13 OCTOBER SWORDERS, CAMBRIDGE RD, STANSTED MOUNTFITCHET, ESSEX **20TH CENTURY DECORATIVE ART AND DESIGN**. We kid you not – one of Picasso's *Goat's Head in Profile* chargers, once smashed and now mended, is estimated to go for just 10 per cent of its original value, at £700-£1,000. Details: 01279 817778; sworder.co.uk.

14-17 OCTOBER REGENT'S PARK, LONDON NW1 **FRIEZE LONDON**. One of the biggest hitters in the contemporary-art world attracts more than 160 international galleries. Details: 020 3372 6111; frizelondon.com.

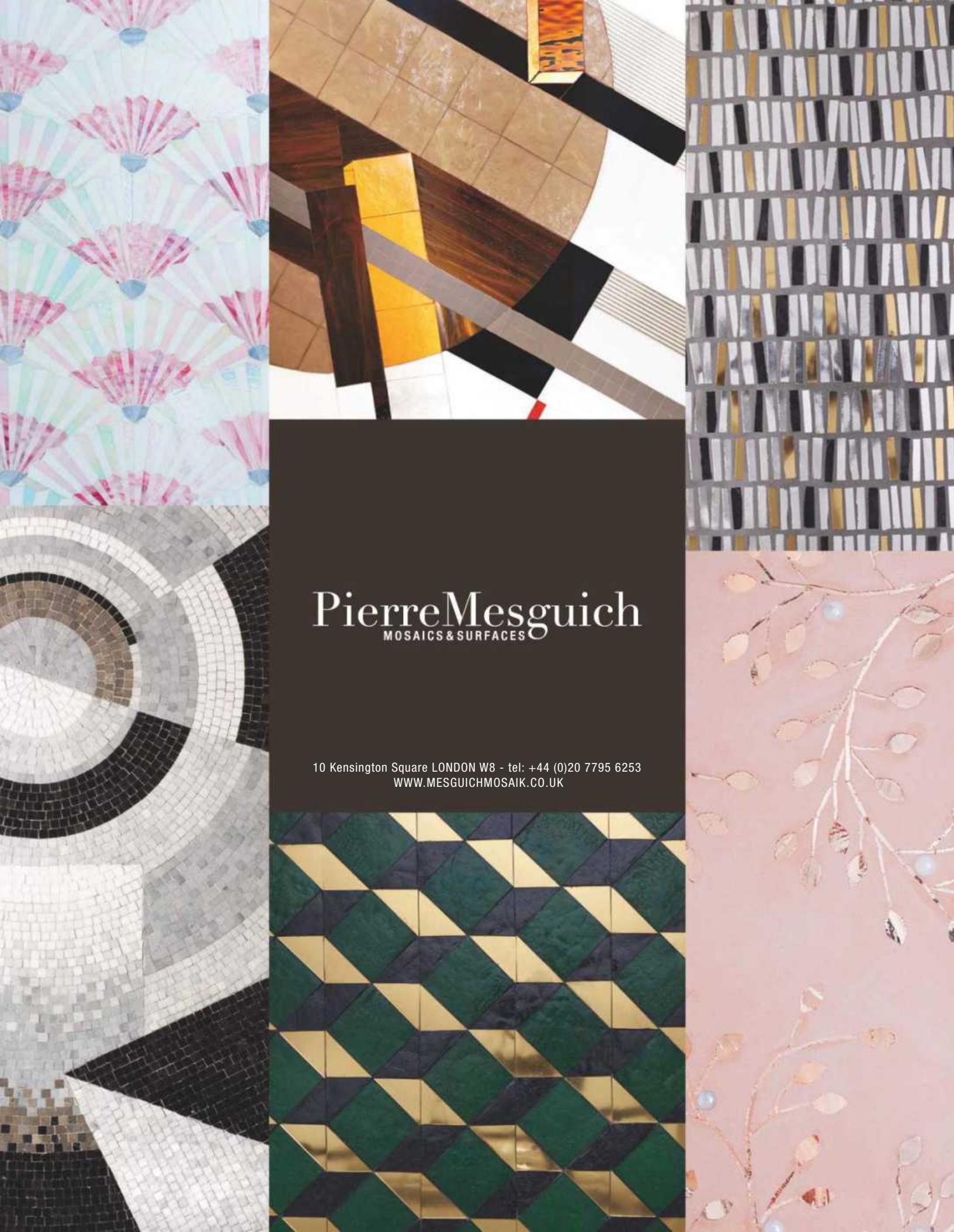
14-18 OCTOBER REGENT'S PARK, LONDON NW1 **FRIEZE MASTERS**. Making the most of the influx of enthusiasts, Frieze's little sister explores the relationship between old art and new, looking at works made before 2000. Details: 020 3372 6111; frizemasters.com.

14-18 OCTOBER BERKELEY SQUARE, LONDON W1 **PAD LONDON**. A Miró sunrise and a Hellenistic head (see previous page) are high points in this parade of art and design. Details: pad-fairs.com.

15-18 OCTOBER SOMERSET HOUSE, STRAND, LONDON WC2 1:54. One fair, 54 African countries: 150 artists from the continent and its diaspora are on show. Details: 020 7373 3308; 1-54.com. ▶



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SERIOUS pursuits



1

2

1 Carlos Aires, *Retablo I*, 2015, Vienna Contemporary, 24-27 Oct. 2 Martin Carlin commode, Christie's, Paris, 28-29 Oct. 3 Mogul or Deccan earrings, late 17th-century, The International Show, 23-29 Oct

15-18 OCTOBER OLD TRUMAN BREWERY, BRICK LANE, LONDON E1 **THE OTHER ART FAIR**. Another fair to hop along to? We'll raise a glass to that. Details: theotherartfair.com.

16-18 OCTOBER CHRISTIE'S, OLD BROMPTON RD, LONDON SW7 **CHRISTIE'S MULTIPLIED**. Coinciding with Frieze, this fair focuses on contemporary prints for the home, showcasing the likes of Georg Baselitz (pictured previously), Glenn Ligon and Gary Hume alongside up-and-coming faces. Details: 020 7930 6074; multipliedartfair.com.

22-25 OCTOBER 1 MARYLEBONE, LONDON NW1 **MADE LONDON**. The design and craft fair descends again on John Soane's deconsecrated Holy Trinity church. Details: madelondon.org.

29 OCTOBER-21 NOVEMBER TEMPLE CHURCH, TEMPLE ST, BRISTOL **SANCTUM**. Urban hymns: artist Theaster Gates takes over this bombed ruin, filling it with the songs and sounds of performers 24/7 for 24 days. Details: 01178 304282; sanctumbristol.com.

OUTSIDE BRITAIN

AUSTRIA 24-27 OCTOBER MARX HALLE, KARL-FARKAS-GASSE, VIENNA **VIENNA CONTEMPORARY**. Eastern promise: Austria's capital solidifies its reputation as a leading marketplace for Baltic art. Details: 00 43 1 996 2033; viennacontemporary.at.

FRANCE 22-25 OCTOBER VARIOUS VENUES, PARIS **FIAC**. Internationally renowned galleries, from White Cube to David Zwirner, set up shop in the Grand Palais and the Tuileries. Details: fiac.com.

28-29 OCTOBER CHRISTIE'S, AVE MATIGNON, PARIS **LA VIE DE CHATEAU**. Author and avid collector Jean-Louis Remilleux entrusts Christie's with the sale of 1,000 lots from his Burgundy castle, including the Martin Carlin commode, which is estimated to go for £70,000-£100,000 approx. Details: 00 33 1 40 76 85 85; christies.com.

UAE 26-31 OCTOBER D3 DESIGN DISTRICT, DUBAI **DOWNTOWN DESIGN**. Dubai enters the design-week ring for the first time. Judging by the venue, the state's newly opened, purpose-built district, it won't be pulling punches. Details: 00 97 14 384 2015; downtowndesign.com.

USA 20 SEPTEMBER THE BROAD, S. GRAND AVE, LOS ANGELES, CA **GRAND OPENING**. Broadening horizons: LA's new contemporary-art museum welcomes the public, introducing a 2,000-strong collection that encompasses Rauschenberg, Ruscha and Twombly among others. Details: 001 213 232 6220; thebroad.org.

23-29 OCTOBER THE PARK AVENUE ARMORY, PARK AVE, NEW YORK, NY **THE INTERNATIONAL SHOW**. Manhattan gets its fair fix of art and antiques. Details: 001 212 642 8572; haughton.com ■



3



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Nelson hand carved mirror
Calista hand embroidered cushion*

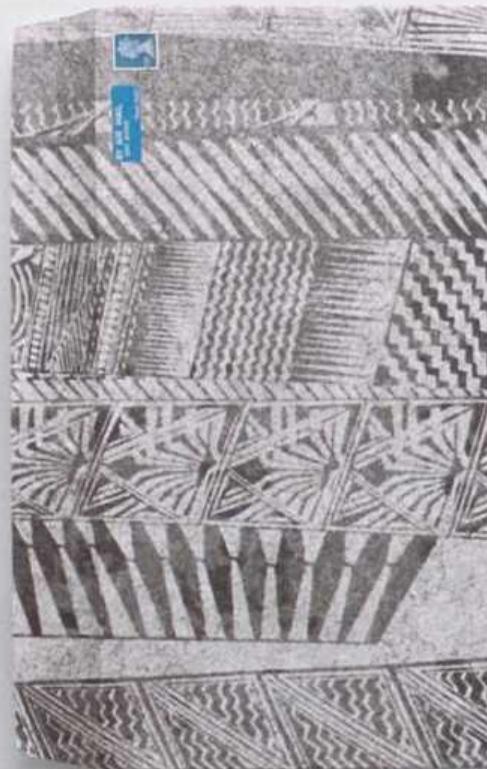
1 'Antica W907-01', by Black Edition, £200, Romo. 2 'Bark Texture BK-1', £151.20 per yd, Tatiana Tafur. 3 'Imagination 55551', £98, Brian Yates. 4 'Cranes in Flight 111235', £48, Harlequin. 5 'Himalayas', by Jennifer Shorto, £540 per 3m panel, Redloch House Fabrics. 6 'Snake Palms', £130, Kit Miles. 7 'Phantom CA8224-092', by Carlucci Atmosphere, £85.95, Jab. 8 'Vatten 219-31', £60, Sandberg. 9 'Bird', £75, Abigail Edwards. 10 'Gia W1052-01', by Weitzner, £210 per m, Altfield. All prices are per 10m roll, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▶



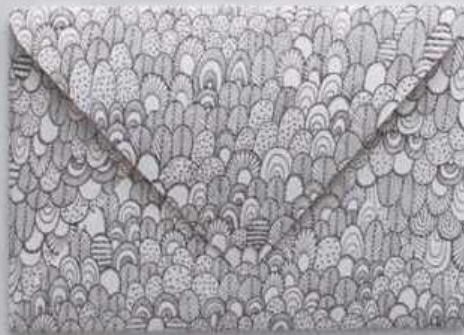
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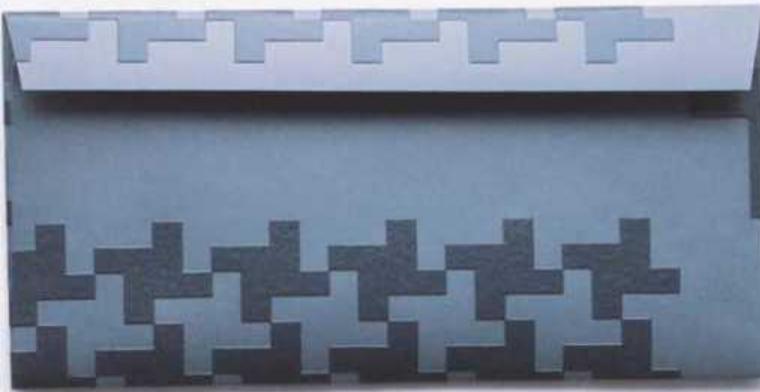


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No need to flap about which wallpapers from this year's Decorex and Focus get the stamp of approval. Envelop yourself in



AUTUMN SWATCH

Max Egger's first-class selection – it has the competition licked. For show details see page 292. Photography: Sean Myers

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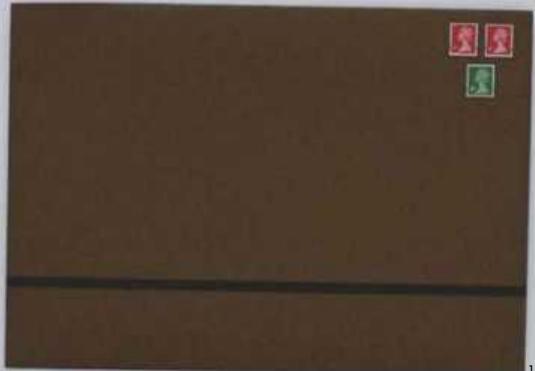
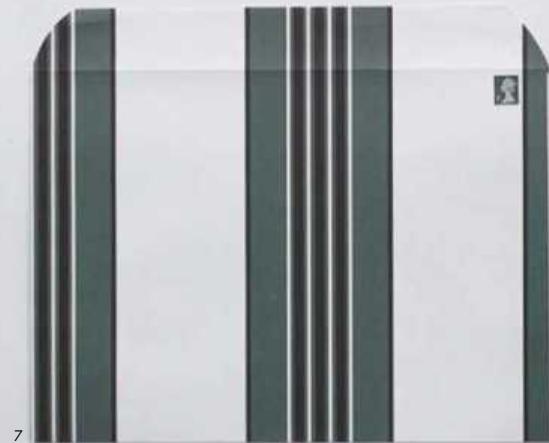
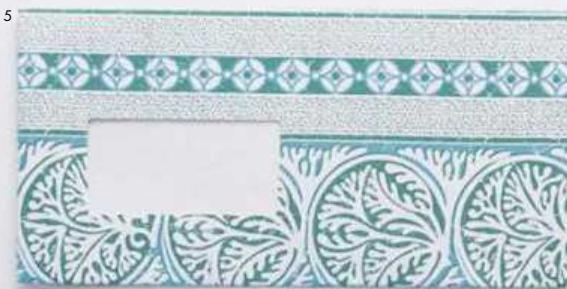
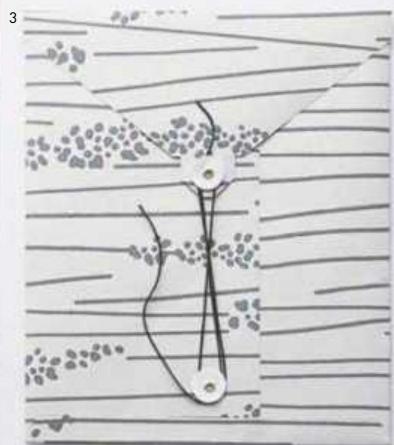
The Château 150 is available in 30 colours and 12 finishes.



www.lacornue.com

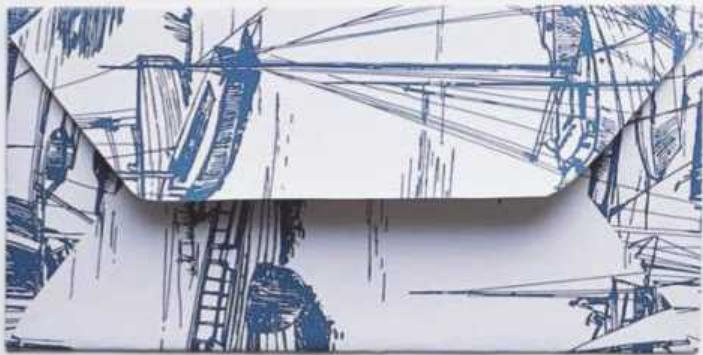
+33 1 34 48 36 36, a.table@la-cornue.com

AUTUMN SWATCH



1 'Kershaw Plain NCW4204-06', by Nina Campbell, £59, Osborne & Little. 2 'Blommen 5007492', by Schumacher, £201.60 per 8m roll, Turnell & Gigon. 3 'Feather Grass BP-5105', £110, Farrow & Ball. 4 'Edie 75003W-02', £76.40 per 9yd roll (sold as double roll), Stroheim. 5 Green/blue 'Fair Isle T88732', £66, Thibaut. 6 'Jungle Life 214037M-01', by Robert Dallet, £390, Hermès. 7 'Rayure Castiglione RM004-0004', by Edmond Petit, £144.60 per m, Turnell & Gigon. 8 'Alhambra', by Flora Roberts, £56.40 per m, Lewis & Wood. 9 Green 'Uppark Ogee', £105, Hamilton Weston. 10 'Square Cutter's Room 399754', by Rosemarie Trockel, £468 per 3m roll, Maharam. All prices are per 10m roll, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▶

AUTUMN SWATCH



1 'Zingara Delft', £57, Little Greene. 2 'Geometric II 105-12054', £76, Cole & Son. 3 'Habanera W6803-03', by Matthew Williamson, £59, Osborne & Little. 4 'Flamant Les Unis Lin 78024', £123 per 8.5m roll, Arte. 5 Blue 'Tiger Moth', by Marthe Armitage, £246, Hamilton Weston. 6 Teal 'Goa T88723', £90, Thibaut. 7 'Diamond 900-01', by Blithfield & Co, £64, Tissus d'Hélène. 8 'Africana 6147', £115.60, Phillip Jeffries. All prices are per 10m roll, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▶

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AUTUMN SWATCH



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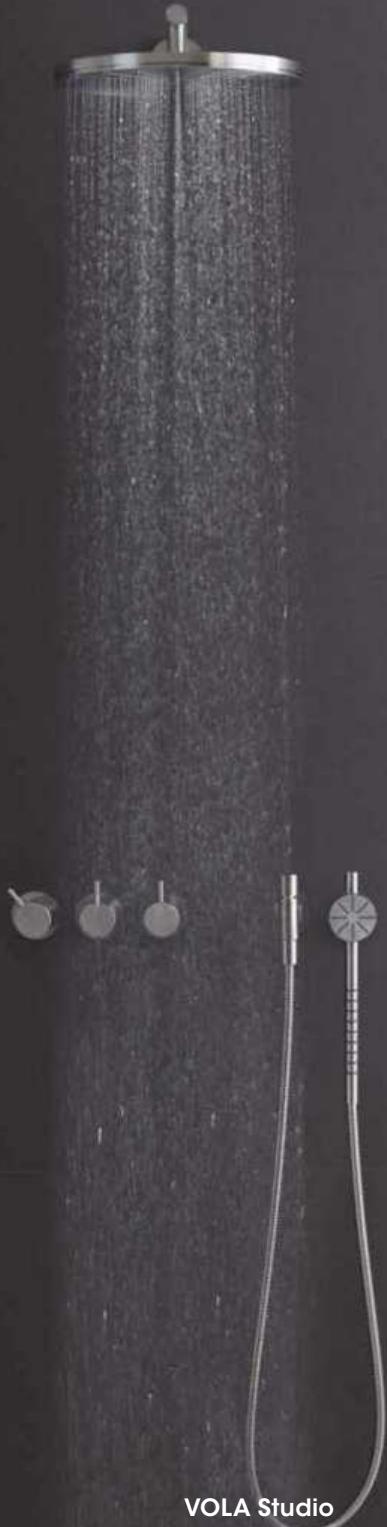
1 'Abbeville 3635822', £34, Laura Ashley. **2** Gold 'Lani', by Molly Mahon, £140, Tissus d'Hélène. **3** 'Poppy Damask 215429', £56, Sanderson. **4** 'Bloisma BP-5202', £95, Farrow & Ball. **5** 'Dice 399816', by Paul Smith, £335 per m, Maharam. **6** Yellow 'Whippets', by Rose de Borman for Virginia White, £95, Redloh House Fabrics. **7** 'Jungle Life 214038M-04', by Robert Dallet, £174, Hermès. **8** 'Mimosa 'E'', by Anni Albers, £65 per m, Christopher Farr Cloth. **9** 'The Vase on Sisal 68814', by Clarence House, £577.20, Turnell & Gigon. **10** Ochre 'Hayfield', by Marthe Armitage, £76.50 per m, Hamilton Weston. **11** Triverton 'Walled Garden', £60, Fired Earth. All prices are per 10m roll, unless otherwise stated, and include VAT. For suppliers' details see Address Book ▷



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AUTUMN SWATCH



1 'JUA326', £53.25 per m, Brian Yates. **2** 'Miami 105-4017', £295, Cole & Son. **3** 'Kaleido Splatt ROR-KDS-OBRN-01', £99 per m, Timorous Beasties. **4** 'Fuki VWP-FKI-MICA-01', £250, Dana Finnigan. **5** 'Dragon Dance WR1012-02', by Jim Thompson, £81 per m, Fox Linton. **6** 'Ballets Russes', \$350, Voutsas. **7** 'Le Palais Impérial BP318001', by Braquenié, £144 per m, Pierre Frey. **8** 'Casimir 07162-03', £120, Colefax & Fowler. **9** Ecru 'Caprifoglio', £248 per 3m panel, Designers Guild. **10** 'Flamingo Club W6800-03', by Matthew Williamson, £89, Osborne & Little. All prices are per 10m roll, unless otherwise stated, and include VAT. For suppliers' details see Address Book ■

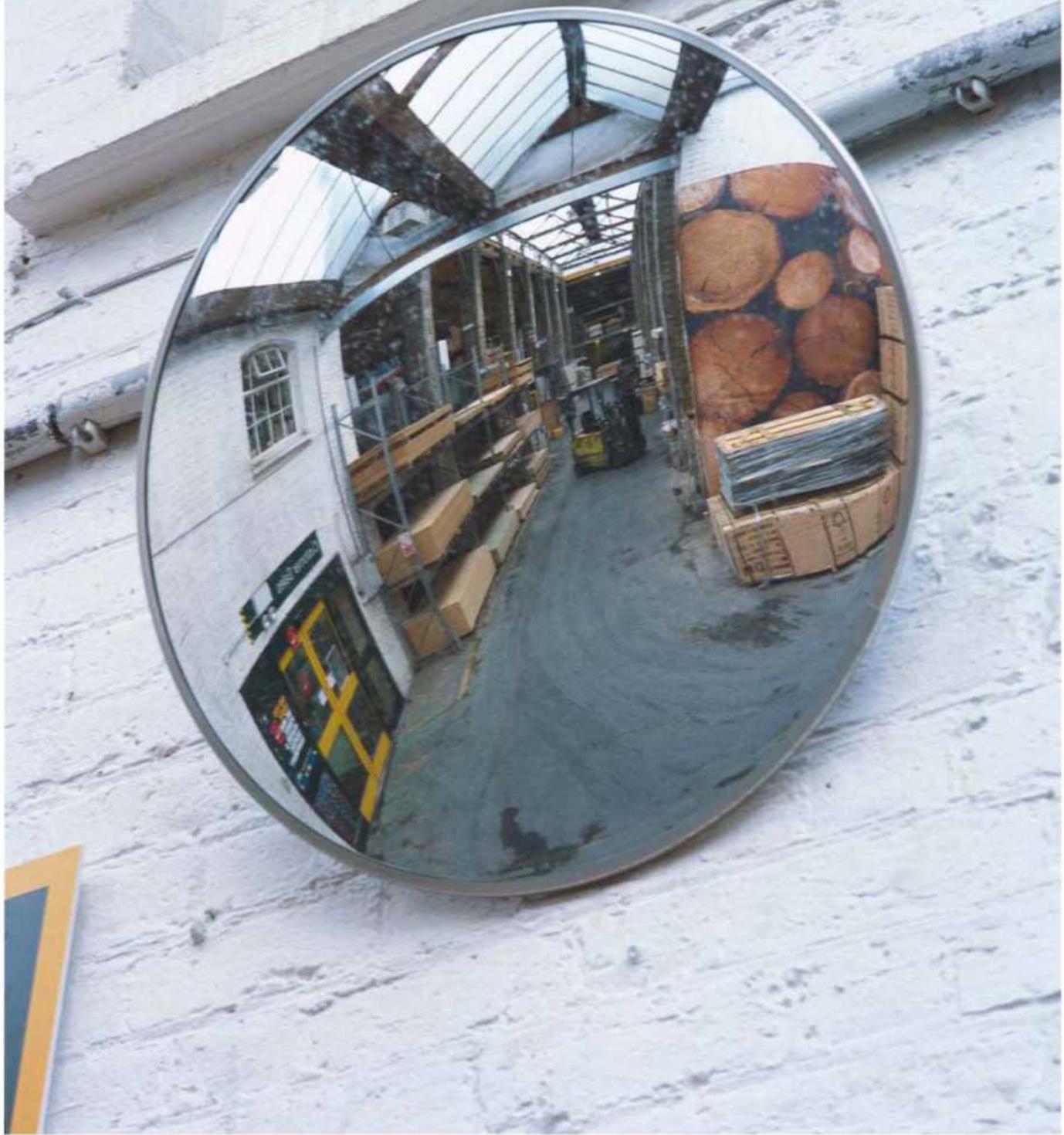
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This page: slender yellow-brick columns with grey-gault brick quoins soar up to timber braces. Each is marked in feet for the lengths of wood

stored in the bay. Opposite: a mirror reflects a working day in the last of London's timber yards still operating at its original site



Logging the Past

Tucked behind the frontage of Pimlico Road's grand antique shops lies a historic survivor that goes against the grain. John Newson founded a timber merchant's yard on this site in the mid-19th century, and to date it has recorded 175 years of unbroken service. That's worthy of note in itself, writes Philip Davies. Photography: Christopher Simon Sykes ▷

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Logging the Past



From top: pairs of elegant brick columns span the central aisle, which recalls the space of a grand church nave; the slate roof was fully restored in 2002; glazing in the clerestory provides ample illumination for workers on the yard floor underneath

London's neighbourhoods face rising property values and intense development pressures. It has always been thus. Dickens wrote of 'streets... in such old parts of the metropolis... each tenement... dozing on its infirmity until... replaced by some extravagant young heir flaunting... all the vanities of modern days'. In the 19th century, development was driven by relentless population growth, the arrival of the railways and metropolitan improvements. Today, the pace of change is equally great, often fuelled by foreign investment and the demands of the peripatetic mega-rich.

Clustered by the junction of Ebury Street and Pimlico Road is one of the finest concentrations of antique and interior-design shops in the capital. Hidden behind the road frontage lies London's last remaining timber yard still operating from its original site. It not only provides materials for developments in the area, but also supplies the local specialist shops. It is part of the glue that holds together the community. Now run by Travis Perkins, the yard was established in 1840 by John Newson, the most significant builder and timber merchant working on the Grosvenor Estate at that time, so it is ironic that it is now threatened with closure for redevelopment by that same estate. First mooted in 2001, but rejected after a lengthy public inquiry, the revived scheme involves demolition behind the façades of six of the frontage buildings to accommodate eight luxury apartments, with three large stores carved out of the old yard.

What makes this case controversial is that the yard in question is architecturally stunning. Eight elegant yellow-and-grey gault-brick columns carrying angled timber braces march down a central aisle. Overhead, continuous ribbons of glazing pour light down from the roof, which was thoroughly repaired and reslated only in 2002. Although tucked away behind the road frontage, the yard is not just an impressive structure in its own right, but an integral part of the character of the Belgravia conservation area. There is no other like it in the country. 'What makes this timber yard so valuable is the rarity of its survival and the continuity of its original use,' says David Atwell, the historic buildings consultant who gave evidence to the 2001 inquiry. It is also of considerable historic importance.

John Newson was a major figure in the development of the Grosvenor Estate in Belgravia and Mayfair. He arrived in London in the 1830s from the Suffolk town of Woodbridge and won a contract for road sweeping in Berkeley Square using a water barrow nicknamed ▷



Logging the Past

From top: a vintage photograph captures employees reflecting on the sombre aftermath of a disastrous fire here in July 1877; a glimpse of goods stockpiled in a corner; a clocking-in machine and attendance cards hang on one of the walls in the yard



'Newson's squirter'. He then set up a business producing maidservants' trunks, before moving into the building industry. By 1835, he had become successful enough to undertake an ambitious speculation in the emerging Ebury Street district on the fringes of Pimlico and Belgravia. Using sawmills along the west bank of the Grosvenor canal, he imported timber into his yard, a stone's throw to the west. Here there were drying racks, saws and storage for the timber needed to construct local houses.

Between 1847 and 1850, Newson carried out his own development on the land lying between his yard and the canal. But what set him apart from other speculative builders of the time was his pioneering work providing purpose-designed working-class tenements on the Grosvenor Estate in Mayfair. As a result, he conferred on the estate a reputation for enlightened philanthropy, which spared it much of the opprobrium heaped upon other wealthy aristocratic holdings in London.

On 3 July 1877, fire gutted the yard at 61 Pimlico Road; a photograph on the staircase wall shows disconsolate employees in stovepipe hats surveying the ruins. It was immediately rebuilt, trading as a timber merchant under the name of WH Newson until Travis Perkins took it over in 1998. 'You can't help but be aware of the history when you step out into the timber yard each day – it's like stepping back in time,' says Ron Adams, who has worked for Travis Perkins for over 29 years. 'It is a vital part of the local community in SW1. The number of customers – local tradesmen and residents – we get coming in each day is proof of that.'

'Façadism is inappropriate,' says Mark Boyce, chair of the Pimlico Road Association. 'The verticality of the columns, the nave-like nature of the main thoroughfare and the wonderful roof structure would be completely lost.' The estate disagrees. Catherine Stevenson from Grosvenor stresses that 'Our ambition for the timber yard is to redevelop the site, retaining the heritage features, to enhance the reputation of Pimlico Road as a design district.'

Estates are in a unique position to actively manage the communities and areas in their charge. The Howard de Walden Estate opted to improve the quality and variety of the retail mix in Marylebone High Street while maintaining the character of many older shops. Efforts were made to retain key tenants by offering favourable terms for renewal. One can only hope that similarly enlightened stewardship in Pimlico will help retain a unique asset for future generations ■

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The Hot Ticket

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'LONDON DESIGN FESTIVAL AT THE V&A' [1] CROMWELL RD, SW7 19-27 Sept. Mon-Thurs, Sat-Sun 10-5.45, Fri 10-10. The nerve centre of LDF is home to various cells of activity, including Faye Toogood and Kvadrat's 'The Cloakroom', the 'V&A

Dundee' exhibition and 'You Know You Cannot See Yourself So Well As By Reflection' (shown), by Frida Escobedo. Details: 020 7942 2000; vam.ac.uk.

'LONDON, ZOOMED IN' EXHIBITION, BY BARBARA MACFARLANE [2] ANTHROPOLOGIE, 131-141 KING'S RD, SW3 19-27 Sept. Mon-Sat 10-7, Sun 12-6. 'Meet the Artist', 22 Sept, 6.30-8.30. RSVP community@anthropologie.eu. The UK-based artist has put brush to canvas to capture London's landscapes, especially those near the host's store. Shown: *Brick Red London with Gold*, ink and oil on handmade paper, 2015. Details: 020 7349 3110; anthropologie.eu.

DECOREX INTERNATIONAL 2015 [3] SYON PARK, BRENT-FORD, MIDDX TW8 8JF 20-23 Sept. Mon 10-6, Tues 10-7, Wed 10-5, Sun 10-6. Tickets £30. Hundreds of emerging and established companies, along with designer/makers, set out their stalls at the marketplace for design held in the grounds of the stately home. As do a host of industry insiders via the programme of talks. Shown: 'Temple' shelf cabinet, by Paolo Moschino for Nicholas Haslam. Details: 020 7560 4461; decorex.com.

'NEW 2015 DESIGNS' PRODUCT LAUNCH [4] B&B ITALIA, 250 BROMPTON RD, SW3 19-27 Sept. Mon-Sat 10-6, Sun 12-5. A chance for those who didn't make it to Milan Furniture Fair to cast an eye over new pieces by one of Italy's leading furniture companies. Including Vincent van Duysen's Prouv -esque 'Oskar' table (shown), whose green colourway is particularly appealing. Details: 020 7591 8111; bebitalia.com.

'DESIGNED IN SW1' VARIOUS EVENTS [5] ELIZABETH ST AND PIMLICO RD, SW1 19-27 Sept. Times vary per event. With a whole host of workshops and master-classes available, the studios, showrooms and stores that make up this smart retail destination are offering more than the usual opportunities to shop 'til you drop. Details: grosvenorlondon.com. **100% DESIGN** [6] OLYMPIA LONDON, HAMMERSMITH RD, W14 23-26 Sept. Wed, Fri, Sat 10-6, Thurs 10-9. Tickets £15. The trade show celebrates its 21st edition and gets the key to the door of a new location. The format remains the same, though: Interiors, Design & Build, Kitchens & Bathrooms, Workplace and Emerging Brands and a roster of talks, all with the underlying theme of 'Design in Colour'. Shown: 'Art. 1969' table lamp, by Tramonti Art Design. Details: 020 7385 1200; 100percentdesign.co.uk.

'AT HOME WITH INDIA MAHDAVI' [7] ATELIER D&D, 25 THURLOE ST, SW7 19-27 Sept. Mon-Fri 10-6, Sat-Sun 12-5. The luxury lifestyle emporium makes its LDF debut with designs from the Paris-based interior designer. Shown: Monte-Carlo Beach hotel, Monaco. Details: 020 7371 0303; discoverdeliver.com.

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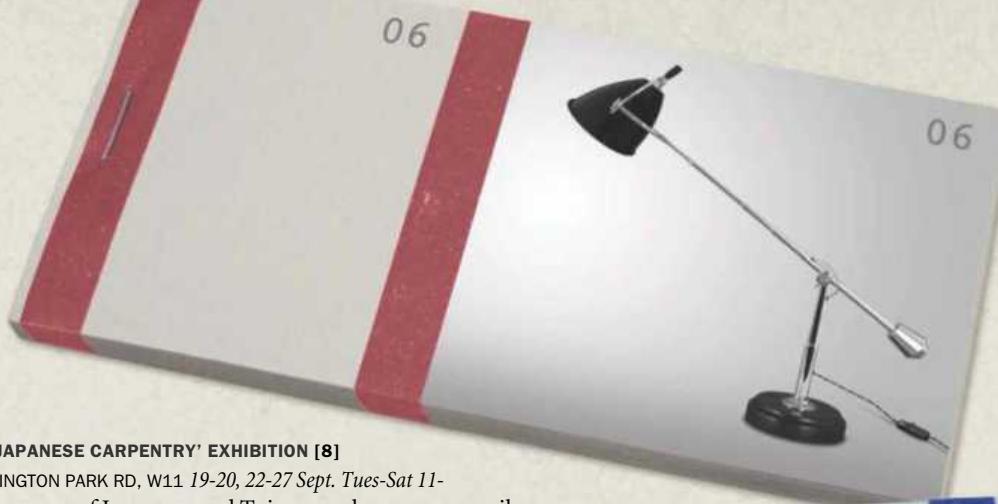
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**DESIGNED
IN SW1**
19-27 SEPT 2015



'AN EXPLORATION OF JAPANESE CARPENTRY' EXHIBITION [8]

NATIVE & CO, 116 KENSINGTON PARK RD, W11 19-20, 22-27 Sept. Tues-Sat 11-

6.30, Sun 11-5. The purveyor of Japanese and Taiwanese homewares nails down the techniques and history of the former's traditional woodwork. The exhibition also provides insight into the importance of craftsmanship in the making of its other offerings, such as the beautiful hammered-copper jug shown. Details: 020 7243 0418; nativeandco.com.

'TRACING LANDSCAPES' EXHIBITION [9] THE MOSAIC ROOMS, 226 CROMWELL RD, SW5 19-20, 22-27 Sept. Tues-Sat 11-6, Sun 12-5. The non-profit cultural organisation, which promotes contemporary culture from and about the Arab world, showcases spatial designer Dia Batal's exploration of identity and belonging via Arabic calligraphy. Talks and workshops too. Shown: 'Draw Me Close', powder-coated steel wall piece. Details: 020 7370 9990; mosaicrooms.org.

'TWISTING TRADITION' EXHIBITION AND PRODUCT LAUNCH [10] MINT, 2 NORTH TERRACE, ALEXANDER SQUARE, SW3 19-27 Sept. Mon-Sat 10.30-7.30, Sun 11-5. Works by renowned and emerging designers will cast light on craft-oriented design 'inspired by organic shapes, natural materials and traditional craftsmanship'. Shown: Sabine Marcelis's 'Voie' lights. Details: 020 7225 2228; mintshop.co.uk.



ALSO LOOK OUT FOR **'DESIGN UNCOVERED'**

LONDON TRANSPORT MUSEUM DEPOT OPEN WEEKEND'

LONDON TRANSPORT MUSEUM, 118-120 GUNNERSBURY

LANE, W3 26-27 Sept. Daily 11-5. Tickets from £8. Journey through the city's transport design history via the likes of its iconic Johnston font, archive footage and tours. Details: 020 7379 6344; ltmmuseum.co.uk.

'PAUL SMITH FOR THE RUG COMPANY: 15 YEARS OF

CREATIVE COLLABORATION' EXHIBITION AND PROD-

UCT LAUNCH THE RUG COMPANY, 555 KING'S RD, SW6

19, 21-26 Sept. Mon, Wed-Sat 10-6. The *grand homme*

of British fashion takes to the floor with de-

signs both new and old. Details: 020 7384

0980; therugcompany.com.

'LIGHTS, CAMERA, QUEENS!' HEAL'S, THE QUEENS

BUILDING, WESTBOURNE GROVE, W2 19-27 Sept. Mon-

Tues, Fri-Sat 10-7, Wed 10-9, Thurs 10-8, Sun 12-6. The billing at this former Art Deco cinema includes Factorylux, the latest addition to the store's extensive lighting repertoire. Details: 020 7896 7451; heals.co.uk.

SERPENTINE PAVILION 2015, BY SELGASCANO KENSINGTON GARDENS, W2 Until 18 Oct.

Daily 10-6. The 15th pavilion built by the first Spanish practice to undertake the commission. Details: 020 7402 6075; serpentinegalleries.org.

'INSIDE OUT: FURNITURE FROM THE CRAFTS COUNCIL COLLECTION' EXHIBITION PLAT-

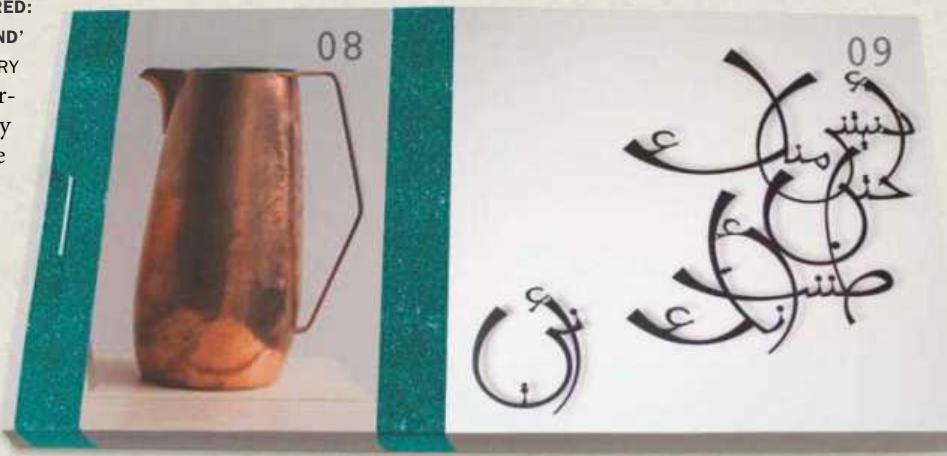
FORM GALLERY SPACE, HABITAT, 208 KING'S RD, SW3 19-27 Sept. Mon-Fri 10-6, Sat 9.30-6,

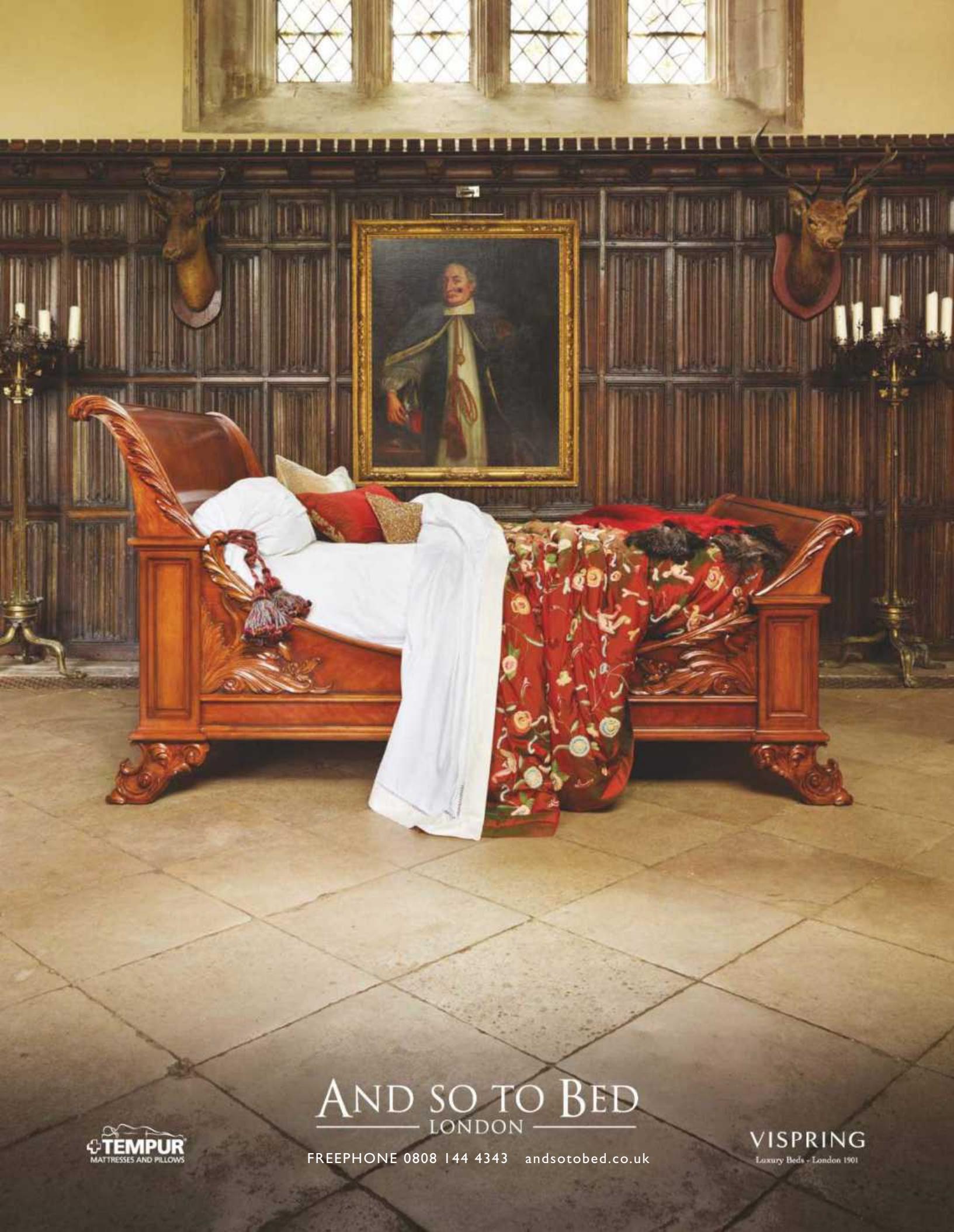
Sun 12-6. Half a century's worth of the Craft Council's furniture archive gets an airing. Details: 0844 499 1144; habitat.co.uk.

'CASTE FURNITURE AND LIGHTING/DESIGNER TY BEST' PRODUCT LAUNCH THE WILLER

GALLERY, 12-14 HOLLAND ST, W8 19, 21-26 Sept. Mon-Fri 10-6, Sat 10-5. Born in the

USA: new pieces, special editions for the host gallery, and sculpture by the American designer and artist. Details: 020 7937 3518; willer.co.uk. ▷





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NEO BANKSIDE AND CONTEMPORARY APPLIED ARTS

(CAA) EXHIBITION [1] 70 HOLLAND ST, SE1 26 Sept. 10-12.30, 2-5. Free, but limited places. Registration necessary. Developer Native Land opens the doors of its NEO Bankside penthouse flat for a show of ceramics by CAA makers of every ilk. Shown: porcelain pieces by Tanya Gomez. Details: 020 7620 0086; caa.org.uk.

'STREET GALLERY' [2] FERNDALE RD AND STOCKWELL AVE, SW9 19-27 Sept. Daily 24hr. Blank canvas: as part of the Brixton Design Trail, architects Squire & Partners transform the former Bon Marché store into a street-side gallery (shown) to be painted by local designers, including 'The Patron Saints of Print' Eley Kishimoto. Details: 020 7278 5555; squireandpartners.com.

'LIKE ME: OUR BOND WITH BRANDS' EXHIBITION BY LIPPINCOTT [3] DESIGN MUSEUM, 28 SHAD THAMES, SE1 19-27 Sept. Mon-Sat 10-5.45. Tickets £13. Are brands tools of corporate power? Or do they represent our collective power to build or destroy ideas and movements? These questions are explored by the firm behind the Coca-Cola ribbon and Campbell's soup can. Shown: Trainer from 'Like Me' exhibition. Details: 020 7403 6933; designmuseum.org.

'EMILY YOUNG: SCULPTURE GARDEN' EXHIBITION [4] NEO BANKSIDE, 70 HOLLAND ST, SE1 19-27 Sept. Daily 8-8. Britain's 'greatest living stone sculptor', whose works 'echo human's earliest relationship' with the material, presents a selection of her outstanding pieces. Shown: *Tempesta*, 2012.

Details: 020 7318 1895; faslondon.com.

'SIGNS & SIGNWRITING IN BANKSIDE' WORKSHOPS, FILMS AND

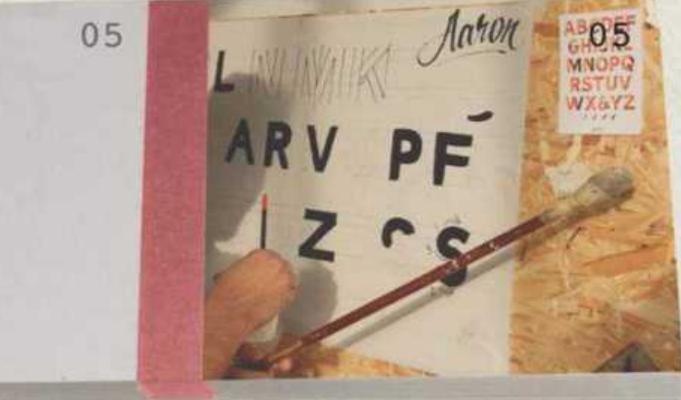
TOURS [5] VARIOUS ADDRESSES AT BOROUGH MARKET, SE1 19-21 Sept. Various dates, times and ticket prices. Try your hand at painting letters with sign legend Mike Meyer, shown (Market Hall, Borough Market, SE1 19-20 Sept. Daily 10-5. Tickets £180 per day). Compare the signwriting traditions of the USA and UK at a movie double bill (Roxy Bar and Screen, 128-132 Borough High St, SE1 19 Sept. 7.30-11. Tickets £12). And hone your appreciation of bygone signwriting on a 'Ghostsigns' tour (meeting at the Shipwrights Arms, 88 Tooley St, SE1 21 Sept. 2-4. Tickets £15). Details: 07989 409046; betterletters.co/ldf15/.

'CO-ORDINATES' EXHIBITION BY DN&CO [6] GROUND FLOOR SPACE, 3 TYERS GATE, SE1 23-27 Sept. Wed, Fri, Sat-Sun 11-4.30, Thurs 12-8. Visitors are navigated around the 'unseen', 'forgotten' and 'essential parts of our city so often hidden in plain sight' at this exhibition of original and limited-edition maps by designers and artists. Details: 020 7486 4400; groundfloorspace.com.

ALSO LOOK OUT FOR **BLACK CULTURAL ARCHIVES' COLLABORATION WITH**

2MZ 1 WINDRUSH SQUARE, SW2 22-26 Sept. Tues-Sat 10-6. The courtyard of the UK's first dedicated Black Heritage centre is transformed by the local design and fabrication studio. Details: 020 3757 8500; bcaheritage.org.uk.

CONTEMPORARY ART AND CRAFT WEEKEND, GREENWICH MARKET, SE10 26-27 Sept. Daily 10-5.30. Around 120 artists and craftspeople hawk their wares at the historic market in the World Heritage site, while nearby galleries host yet more creatives. Details: 07851 018007; greenwichmarketlondon.com. ▷





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'RUST' PRODUCT LAUNCH [1] HERRICK GALLERY,

1 FRENCH PLACE, E1 Mon, Wed-Sun 11-6, Tues 11-9. Ariane Prin mixes metal filings with plaster and jesmonite to make 'Rust' trays, pots and vases (shown) that oxidise with time. Details: 07402 986457; prin.in.



'GIG POSTER POWER' EXHIBITION [2] CLINIC, 32-38 SAFFRON HILL, EC1 21-25 Sept. Daily 10-4. Posters past and present will strike a chord with those wondering whether 'in the shadow of the demon download there's still hope for design in music'. Details: 020 7421 9333; clinic.co.uk.



'A BULLET FROM A SHOOTING STAR' SCULPTURE FOR LDF LANDMARK PROJECT IN COLLABORATION WITH KNIGHT DRAGON [3] ORDNANCE CRESCENT, GREENWICH PENINSULA, SE10 19-27 Sept. Daily 10-8. **'STRAIGHT JACKET STAR JUMPS' SCULPTURE** NOW GALLERY, THE GATEWAY PAVILIONS, PENINSULA SQUARE, GREENWICH PENINSULA, SE10 19-27 Sept. Mon-Fri 10-7, Sat-Sun 11-4. The power of art: in a nod to the area's oil, gas and steel heritage, Alex Chinneck turns 15 tons of said metal into *A Bullet from a Shooting Star*, a 35m-high structure resembling an inverted pylon. His nearby *Straight Jacket Star Jumps*, a coiled version of a pylon, is squeezed into the 7m-high Now Gallery. Details: 020 3770 2212; nowgallery.co.uk.



'INFLUENCE: INDIAN DESIGN PLATFORM' EXHIBITION BY CREATE

CULTURE [4] STUDIO EGRET WEST, 3 BREWHOUSE YARD, EC1 22-27 Sept, Tues 10-10, Wed-Sat 10-6, Sun 12-5. Registration necessary at [eventbrite.com/e/influence-tickets-17453221054](https://www.eventbrite.com/e/influence-tickets-17453221054). Six of India's design studios are on show, with interpretations of Indian crafts by four London architectural practices. Details: 020 7549 1730; egretwest.com.



'VG&P AND FRIENDS' PRODUCT LAUNCHES [5] LES TROIS GARÇONS, 1 CLUB ROW, E1 21-27 Sept. Mon 12-7.30, Tues-Sat 10-7.30, Sun 11-4. Very Good & Proper toasts new and existing products, as do chums Pinch and Plumen, in the former historic East End pub. Shown: 'A-Joint' table with 'Canteen Utility' chair, both by VG&P. Details: 020 7729 6065; verygoodandproper.co.uk.



TENT LONDON AND SUPER BRANDS LONDON [6] OLD TRUMAN BREWERY,

HANBURY ST, E1 24-27 Sept. Thurs 10-7, Fri-Sat 10-8, Sun 11-6. Tickets £10. Jackanory: 440 designers, brands and institutes from 29 countries 'tell their design stories' via showcases, talks and works. Shown: 'Mono' tea towels, by Lapuan Kankurit. Details: 020 7739 5561; tentlondon.co.uk.

ALSO LOOK OUT FOR 'CERAMICS IN THE CITY':

A SELLING FAIR FEATURING 50 POTTERS GEFFRYE MUSEUM, 136 KINGSLAND RD, E2 24-27 Sept. Daily 10-5. Does exactly what it says on the tin. Details: 020 7739 9893; geffrye-museum.org.uk.

'MOMENTUM' PRODUCT LAUNCH FREDRIKSON STALLARD HQ, 10A WARNER ST, EC1 23-27 Sept. Daily 11-6. The duo's unique vision realised as furniture, sculpture, product and print – all unveiled in their unusual workspace. Details: 020 7278 5000; fredriksonstallard.com. ▷

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**ONE-OFF SAMPLE SALE****AND OPEN HOUSE [1] FRO-**

MENTAL, 2 KIMBERLEY RD, NW6 24 Sept. 10-9. The wallpaper company will be selling framable pieces up to room size, starting at £50. Shown: 'Paradiso'. Details: 020 3410 2000; fromental.co.uk.

'THE LETTER RACK' PRODUCT LAUNCH [2] PRESENT AND CORRECT, 23 ARLINGTON WAY, EC1 19-27 Sept. Daily 12-7. One to write home about: the stationery purveyor presents 'The Letter Rack' (shown), a wall of all you need for a perfectly formed modern missive. Details: 020 7278 2460; presentandcorrect.com.



ALFIES AND THE CHURCH STREET DESIGN TRAIL [3] ALFIES ANTIQUE MARKET, 13-25 CHURCH ST, NW8 24 Sept. 10-6. As well as the 75 dealers behind its Egyptian-style Art Deco façade (shown), the venue will host a day of events, including a talk on the influence of politics on fashion and a tour of nearby creative shops. Details: 020 7723 6066; alfiesantiques.com.



'LADYBIRD BY DESIGN' EXHIBITION [4] HOUSE OF ILLUSTRATION, 2 GRANARY SQUARE, N1 22-27 Sept. Tues-Thurs, Sat-Sun 10-6, Fri 10-10. Tickets £7. A bug's life: for Ladybird Books' centenary, the UK's only public gallery dedicated to illustration exhibits 120 original works. Shown: 'Puss in Boots'. Details: 020 3696 2020; houseoffillustration.org.uk.



'WALALA IN DA HOUSE' PRODUCT LAUNCH [5] ARIA SHOP, BARNSBURY HALL, BARNSBURY ST, N1 19-27 Sept. Mon, Wed-Sat 10-6.30, Tues 10-9, Sun 12-5. Designer Camille Walala (see page 244) leaves her Memphis-inspired mark on china, textiles, furniture and the venue's façade. Shown: 'Dalston' mug. Details: 020 7704 6222; ariashop.co.uk.



MADE A MANO/JLK DESIGN STUDIO LAUNCH [6] 70 CHALK FARM RD, NW1 21-26 Sept. Mon-Fri 2-8, Sat 11-5. Lava stone, brass and ash are the ingredients for the companies' debut joint kitchen (shown). Plus, a table range and tiles are served up at the new showroom. Details: 07478 713672; madeamano.com.

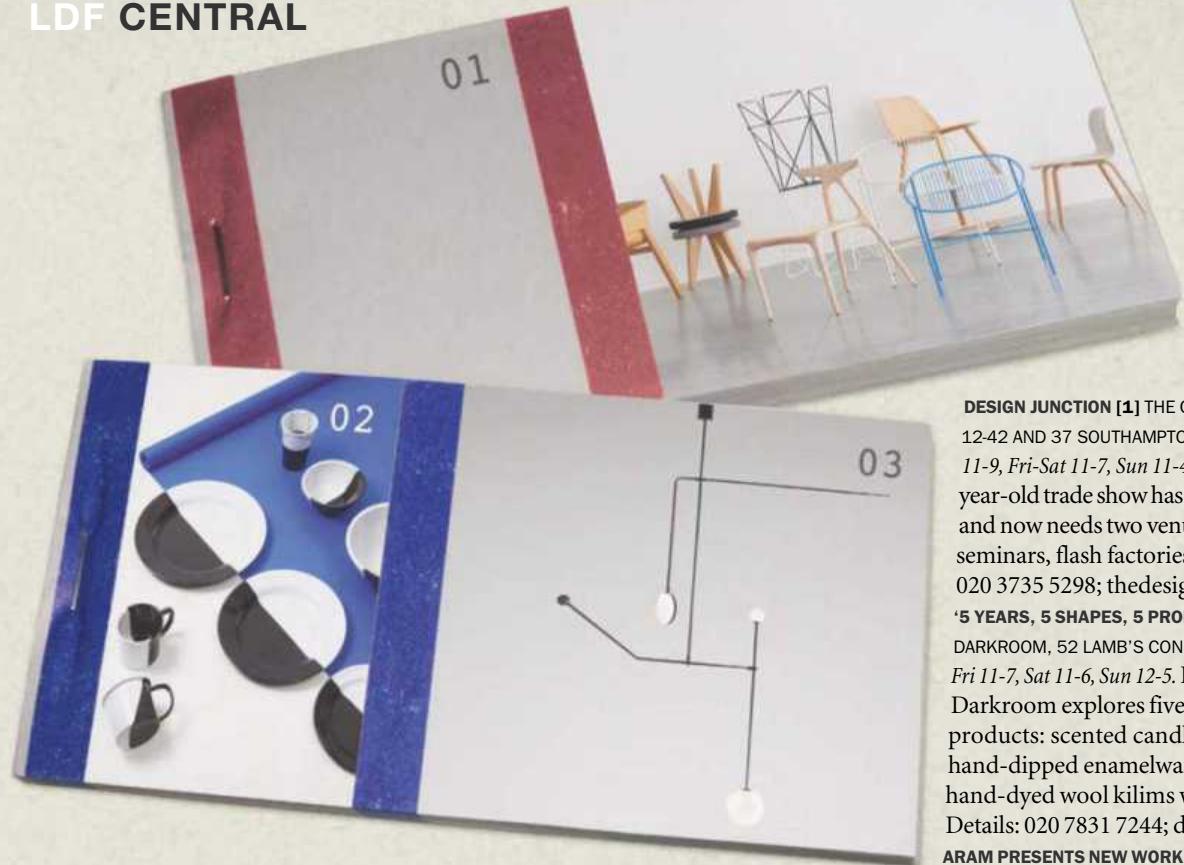
PHOTOGRAPHY: PUSS IN BOOTS © LADYBIRD BOOKS LTD 1987 REPRODUCED

ALSO LOOK OUT FOR APPLIED ARTS EXHIBITION AND OPEN STUDIO RUPERT BEVAN, 11 LONSDALE RD, NW6 19-27 Sept. Mon-Fri 3-5, Sun 12-4. Feast your eyes on the renowned specialist's furniture and decorative finishes. Details: 020 7731 1919; rupertbevan.com.

'THE COMMON COLLECTION' PRODUCT LAUNCH AND OPEN-HOUSE EVENT BILL AMBERG STUDIO, 2 LONSDALE RD, NW6 21-25, 27 Sept. Mon-Wed, Fri 10-6. Thurs 10-9, Sun 11-4. See the king of handbags' craftspeople in action as they combine traditional leather techniques and modern manufacturing to create new benches and stools. Details: 020 8960 2000; billambergstudio.com.

'OAK' INSTALLATION RETROUVIUS, 1016 HARROW RD, NW10 19, 21-26 Sept. Mon-Sat 10-6. The designers and salvagers give physical form to Lyn Harris's new fragrance 'Oak', using salvaged examples of this wood 'infused with their own histories and the perfume itself'. Details: 020 8960 6060; retrouvia.com. ▷





DESIGN JUNCTION [1] THE COLLEGE AND VICTORIA HOUSE, 12-42 AND 37 SOUTHAMPTON ROW, WC1 24-27 Sept. Thurs 11-9, Fri-Sat 11-7, Sun 11-4. Tickets from £10. The five-year-old trade show has undergone a growth spurt and now needs two venues to house its exhibitors, seminars, flash factories and workshops. Details: 020 3735 5298; thedesignjunction.co.uk.

'5 YEARS, 5 SHAPES, 5 PRODUCTS' PRODUCT LAUNCH [2] DARKROOM, 52 LAMB'S CONDUIT ST, WC1 19-27 Sept. Mon-Fri 11-7, Sat 11-6, Sun 12-5. For its own fifth birthday, Darkroom explores five geometric shapes via five products: scented candles, lamb'swool blankets, hand-dipped enamelware (shown), jewellery and hand-dyed wool kilims woven by Indian artisans. Details: 020 7831 7244; darkroomlondon.com.

ARAM PRESENTS NEW WORK BY MICHAEL ANASTASSIADES [3] ARAM GALLERY, 110 DRURY LANE, WC2 21-26 Sept. Mon-Sat 10-6, Thurs 10-7. Leading lights: Zeev Aram, who was among the first to champion modern design in the UK in the 1960s, gives a platform to the designer of some of today's most elegant lighting. Shown: 'Mobile Chandelier 6'. Details: 020 7557 7557; aram.co.uk.

'MARBLES AND CLOWNS' EXHIBITION [4] GALERIE KREO, 14A HAY HILL, W1 19, 22-26 Sept. Tues-Fri 10-6, Sat 12-6. Tears of a clown: designer Pierre Charpin's solo London debut includes ten hand-painted porcelain vases (shown) that play on the ambivalence of the circus figure. Details: 020 7499 4611; galeriekreo.fr.

MARIANNA KENNEDY LIGHTING POP-UP SHOP [5] PENTREATH & HALL, 17 RUGBY ST, WC1 19, 21-26 Sept. Mon-Sat 11-6. The designer lights up the interior-decoration store with her cast-resin 'Spring' model (shown) in new colourways and her latest creation, the 'Bronze' lamp. Details: 020 7430 2526; pentreath-hall.com.

ARTICLE 25 EXHIBITION [6] DOMUS, 23-25 EASTCASTLE ST, W1 21-25 Sept. Daily 9-5. The tile, mosaic and stone suppliers give wall space to an exhibition about the sustainable building solutions delivered to vulnerable communities by

the architectural aid charity Article 25. Shown: a school in Burkina Faso. Details: 020 7458 4005; domustiles.co.uk.

ALSO LOOK OUT FOR '10 DESIGNERS IN THE WEST WING' EXHIBITION SOMERSET HOUSE, STRAND, WC2 19-27 Sept. Daily 10-6. The likes of Nendo, Faye Toogood and Ross Lovegrove use their wares to create installations. Details: 020 7845 4600; somersthous.org.uk.

'41: A HOUSE FOR LONDON' INSTALLATION THE BUILDING CENTRE, STORE ST SOUTH CRESCENT, WC1 19-24, 26-27 Sept. Mon-Sat 10-5, Sun 11-4. Wolf-proof house: can high-strength niobium-steel shipping containers create a happy ending for the housing crisis story? Details: buildingcentre.co.uk ■

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A rare *large-leaf* tapestry, Flemish, c1550.



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THE WORLD OF INTERIORS

THE LONDON DESIGN SEASON 2015



INTRODUCTION

Exactly when did London become a global design hub? Though it's long been recognised that British originality nourishes creative industries throughout the world (just think of the oft-lamented fact fashion and architecture graduates have to move overseas to ply their trades), the capital has been slow to formally brand itself the beating heart of design. Thankfully that changed in 2003 with the foundation, shored up by a government grant, of the annual London Design Festival. Over the past decade or so this has helped cement the city as a serious destination for any and everyone interested in high-minded 'design dialogue'... or just in how to make their environment more stimulating. So it's not just PR puff. It's true that Milan remains the biggest beast in the design calendar – its vast furniture fair every April has to be trudged to be believed – but London now gives it a pretty good run for its money with a dizzying array of design-related goings-on under the LDF banner: exhibitions, fairs, talks, installations, themed shopping events and pop-ups aplenty. What's more, it keeps growing. The unbridled energy of the whole endeavour is enough to whet the appetite of the most jaded design connoisseur. It would be impossible, not to say a logistical nightmare, to list the hundreds of associated celebrations taking place over the festival's eight-day programme. But outside this section of the magazine you'll find our expertly weeded choice of things not to miss; within it, there is a map to help you to establish your design bearings in the north, south, east and west of the capital. We've also picked out two of the most promising stars from this year's shindig: Camille Walala's post-Postmodern interpretation of the Memphis Group runs joyful riot in her east London flat; while Dom Bridges's dedication to foraging serrated wrack seaweed to make revitalising unctious in his adoptive Margate is already making waves. So, captivating kelp and the 1980s on a roll. Seems a suitably wide-ranging start to the London Design Festival ■ RUPERT THOMAS, EDITOR

CONTENTS



FRONT COVER: 'Bizet' table from Christopher Guy. With a hand-wrought base in Oro Nero finish topped with tempered glass, this table is distinctive yet suitable for a range of period and contemporary settings. For details, ring 020 3397 2410, or visit christopherguy.com. Photography: Anders Gramer

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Get your bearings with our visual guide to the LDF's hotspots, from Queen's Park to Bankside, Chelsea to Islington

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Wol finds out why top dealers and designers try to beat the queues at the Decorative Antiques and Textiles Fair, now 30 years old

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In Margate, Dom Bridges of Haeckels sells seaweed (as lip balm, soap and smudge sticks) by the sea shore. Sophie Barling reports

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Camille Walala's dotty, dashing designs – Italian Postmodernism meets painted Ndebele huts – have caught Kate Jacobs's eye

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The French Export Group (GEM), which promotes the stars of its furniture industry abroad, showcases some cabinetmaking kings

THE 13TH LONDON DESIGN FESTIVAL

officially runs from 19 to 27 September. The majority of events and proceedings take place in the seven design districts and five exhibitions, as well as the V&A and Somerset House. We have mapped the locations to ensure you don't lose your way during this momentous month for the design industry. Events do continue all around London from the beginning of September through to November. *To see a full list of events and for ticketing information visit londondesignfestival.com.*

100% DESIGN

23-26 Sept 2015

100percentdesign.co.uk

DECOREX

20-23 Sept 2015

decorex.com

FOCUS

20-24 Sept 2015 (trade preview)

25 Sept (all welcome)

dcch.co.uk

DESIGN JUNCTION

24-27 Sept 2015

thedesignjunction.co.uk

TENT

24-27 Sept 2015

tentlondon.co.uk

CHELSEA DESIGN QUARTER

chelseadesignquarter.co.uk

ISLINGTON DESIGN DISTRICT

londondesignfestival.com

CLERKENWELL DESIGN QUARTER

clerkenwelldesignquarter.co.uk

SHOREDITCH DESIGN TRIANGLE

shoreditchdesigntriangle.com

QUEEN'S PARK DESIGN DISTRICT

queensparkdesigndistrict.co.uk

BANKSIDE DESIGN DISTRICT

banksidedesigndistrict.co.uk

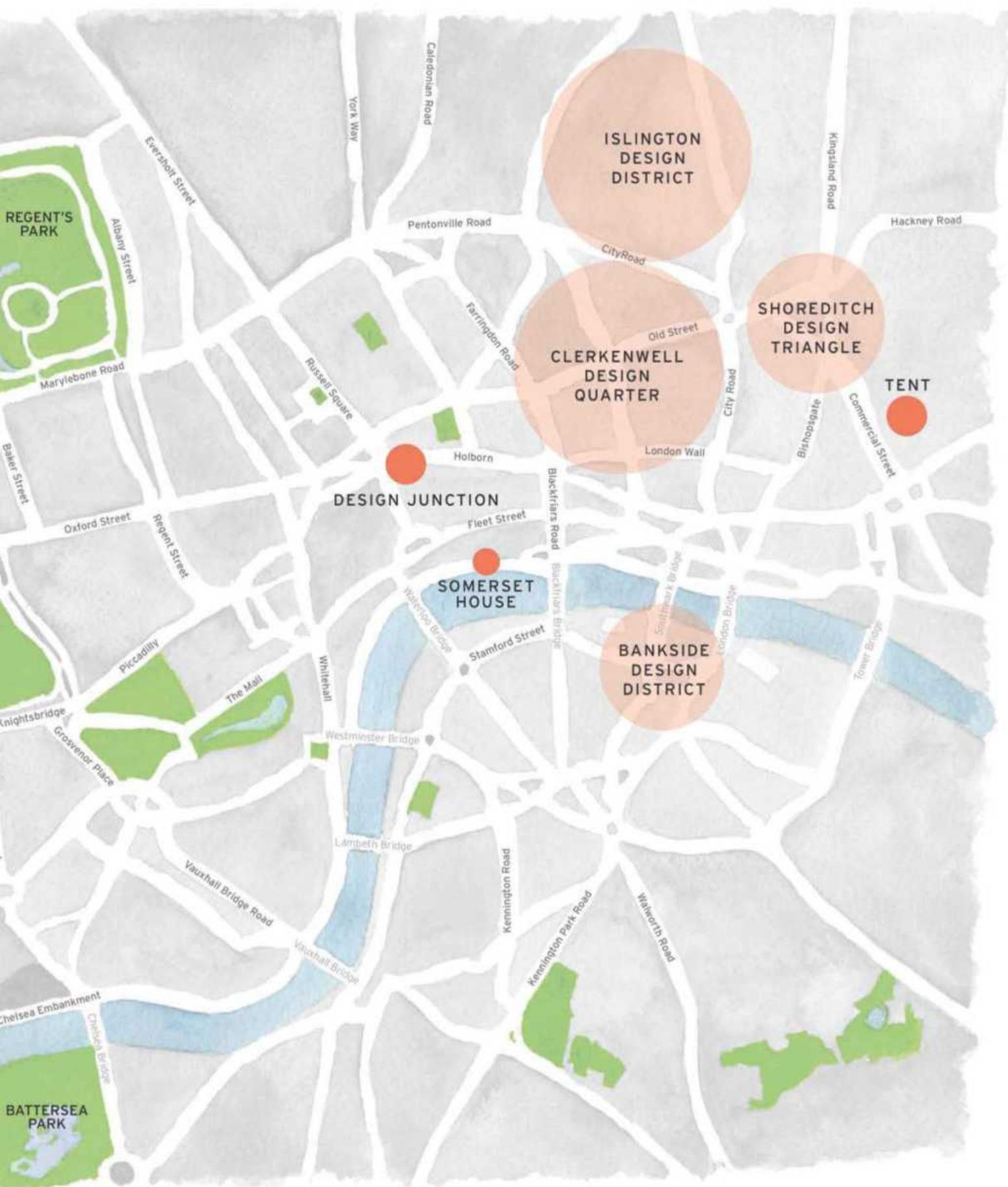
V&A

londondesignfestival.com

SOMERSET HOUSE

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DECORATORS' DELIGHT

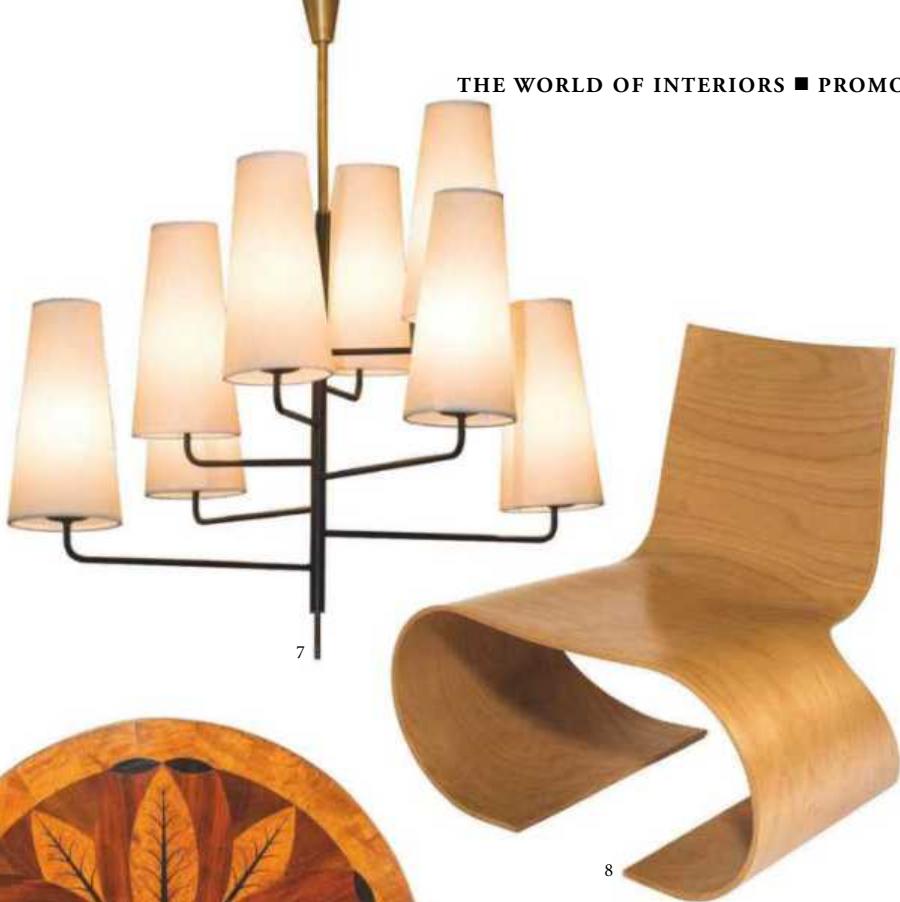
Diversity rules at the Decorative Antiques and Textiles Fair, now in its 30th year



This year marks three decades since the London-based dealer Patricia Harvey and her husband, Ralph, launched their fair 'oriented directly and specifically towards interior designers'. The first incarnation at the Kensington Hilton attracted 44 like-minded dealers, who understood that decorators were seeking elegant period design and unfussy antiques – a clear cultural shift away from the formal traditional fairs that had hitherto held sway. Through the vicissitudes of fashion, embracing Modernism, Mid-century and industrial style along the way, the fair has gone from strength to strength. It has had to change venue three times to cope with the need for a larger site – Battersea Park is its current home, and here a purpose-built marquee holds court three times a year.

The original concept captured a wider change in the zeitgeist. Country-house style was at its height, and people sought a warm eclecticism – interiors that looked like they had grown organically over time, a characterful mix of periods and styles. The key to the fair's success is its diversity, combined with careful editing. Certain mainstays are always well represented, be they painted antiques and Art Deco design, lighting and mirrors, garden ornaments and textiles for every surface. These are augmented by objects that will appeal to collectors of smaller items from the 17th century to the present day, whether ceramics and glass, paintings and prints, kitchenalia, tribal art or toys. And then there are quirker items, which guarantee a surprise round every corner. These can range from shop fronts to vintage advertisements, large shells to stuffed animals, and military drums to circus artefacts.

A glance at some of the objects sold over the years indicates the fair's status as a melting pot of striking artefacts. Where under one roof could you expect to find a 13th-century dragon gargoyle, a pearly king's coat, a Marcel Breuer long chair and a Bugatti pedal car from the 1940s? The tone is set by the variety of its themed foyer displays, which in just the past decade have focused on the



history of chintz, ski chalet chic and sculpture created from objets trouvés.

Despite the relaxed nature of the event, the reach has always been international, and top-flight antique and art dealers can be seen among its early-morning queues. As exhibitor David Juran (who with his wife, Jane, became the organiser in 2008), says: 'Sometimes we spot items bought at Battersea popping up for sale at the grander fairs and West End retailers... We're an open trade secret.' The legendary Arundel-based dealer Spencer Swaffer, meanwhile, explains why being at the front of the queue on opening day is 'a closely fought battle': 'We [buyers] always learn something: a new theme, a new look, a subtle nuance, a way of putting things together, a different finish for a standard piece of furniture, a twist of vintage fabric to jazz up a chair.'

Now with 145 exhibitors, the fair continues to attract new visitors. Who would bet against another 30 years?

The Decorative Antiques and Textiles Fair, Evolution (The Marquee), Battersea Park, London SW8, runs 29 Sept- 4 Oct. For details, ring 020 7616 9327, or visit decorativefair.com

1 Italian enamel-and-brass articulated desk lamp, 1950s. 2 English chaise longue, c1810, with original paintwork. 3 One of a pair of 1950s Italian armchairs with unusually shaped brass legs. 4 Portuguese Castello Branco embroidery, early 18th-century, silk on silk. 5 Murano-glass decanter, c1950. 6 Keith Vaughan, *Coffee Pot Still Life*, c1950, gouache on paper. 7 French Royère-style chandelier, 1950s. 8 Rare bentwood beech chair by Peter Karpf, c1980. 9 Rare French parquetry and marquetry guéridon in elm, mahogany and ebony, with ormolu mounts, c1820. 10 French Régence early 18th-century carved giltwood mercury mirror with original glass. 11 Two of a group of spoons, the bowls made from shells, with inlaid horn and mother-of-pearl handles, 19th-century. 12 Late 18th-century Italian transitional painted commode



This page: the shop window looks out to sea. It is pasted with a distillation graphic designed by Dom Bridges and made by local company signs@graphics. Signage from the shop's days as a café is visible above it. Opposite: Dom harvesting serrated wrack from Walpole Bay





LITTORAL TRANSLATION

Filmmaker turned seaweed alchemist Dom Bridges is busily cultivating the coastline of Margate, collecting wrack from the shoreline and transforming it into health-giving soaps, bath remedies and perfumes. He has also reinvented the traditional seaside bathing machine as a mobile maritime sauna. Sophie Barling is converted. Photography: Antony Crolla ▷

PICTURE a ‘big dipper’ at Margate, and what probably comes to mind is a seaside white-knuckle ride. If you’re well acquainted with this outlandish Kent town, it will be a listed wooden rollercoaster – one of the oldest in the world – at Dreamland, Margate’s 1920s amusement park that reopened this summer after a campaign to save it from developers.

But a different breed of big dipper elicited shrieks in the 18th and 19th centuries, when the sands were occupied by bathing machines: wheeled, modesty-preserving changing huts. With these contraptions drawn, usually by horse, into the water, and their occupants ready to descend the steps away from prying eyes on the beach, ‘dippers’ of the same sex were employed to get nervous bathers into the water. The illustrator George Cruikshank had a whale of a time depicting matronly women dunking protesting victims in the surf. Elizabeth Dip, whose name presumably left her with no other choice of occupation, was a familiar (and formidable) figure on the beaches of Margate from 1790 to 1830.

If that doesn’t sound like a fun day at the beach, it wasn’t meant to be. Margate’s Royal Sea Bathing Hospital, founded in 1791, pioneered the use of open-air and salt-water treatment for scrofula, a skin disease caused by tuberculosis. More generally, people came to bathe for medicinal purposes. And it’s the coast’s health-giving qualities – long submerged in the frothy wake of candy floss, fish and chips and dodgems – that one Margate-based company is tapping into.

Haeckels was conceived around four years ago by filmmaker Dom Bridges. Up to that point, he’d spent over a decade directing commercials for big corporations, ‘selling other people’s crap and not doing the planet any good’, as he puts it. He and his wife, Jo, a photographer, had recently moved from London to Margate when Dom returned from a work trip in China with what he calls a ‘soul hangover’.

‘Everyone was sat outside the Barnacles pub,’ he remembers. ‘Sometimes the seaweed backs up in the harbour and if it sits there too long it really does have a very strong smell. Everyone was saying what a pain in the arse it was.’ Dom, however, was in the mood to make something of the offending plant: that something was soap, packaged in covetable tins and given as Christmas presents to his weed-shy friends. It went down a storm. ‘And there was something about sitting in the kitchen, making a bar of soap, no one looking over my shoulder; it sounds ridiculous, but it was possibly the most liberating thing I’ve done in my life.’

After that came further experiments, ‘a lot of mess, and arguments about what I was doing to the kitchen’. Then online courses on making natural cosmetics, a lot of reading, and generous advice from seaweed enthusiasts and scientists. It was clear he was going to need a proper space for this new obsession. Dom opened his ‘lab’ and shop two years ago to the east of town, up the hill from the Turner Contemporary gallery. He has one of just two licences in the country to harvest seaweed, which sees him going down at low tide – whatever the hour – to collect the serrated wrack that grows along Margate’s Jurassic chalk reef. ‘There was a huge culture

for it back in the day,’ Dom explains. ‘All the slopes that go down to the beach only exist because they were for the farmers to collect seaweed for fertiliser. They would also dry it out into a powder and send it to France, where it was used for a ceramic glaze.’

The company name is a nod to the 19th-century German biologist Ernst Haeckel, whose intricate, highly coloured illustrations of marine life Dom had admired at art school. The Victorian naturalist aesthetic is evident in the shop: centre stage is a beautiful 1879 display case from the Natural History Museum. ‘I had to have that,’ Dom says, ‘even though we had to take the window out to get it in. When we opened the drawers, there were all these beautifully handwritten labels inside that showed it used to house things like sea cucumbers and starfish.’

While the simplest product here is a seaweed bath, Dom is like some Zen version of Willy Wonka as he shows me some of his favourite things in the shop. The ‘Aromaphone’ is an unfired (and thus porous) clay horn, made by a local ceramicist, which

gradually absorbs and releases scented oil into the room. Another version incorporates vibrating plates that diffuse the oil as a mist – ‘kind of like a nebuliser’, Dom explains. The perfumes have GPS codes rather than names, ‘aromatic snapshots’ of the exact location where their ingredients were found. It’s all part of Dom’s mission to see the English coast celebrated, and he’s focused a great deal of his attention on the shop’s nearest bay, below Cliftonville. ‘Seeing something not realise its potential because people aren’t bothered, that really upsets me. So we do a lot of beach cleans, and I’ve registered the beach with the Marine Conservation Society, so that everything we clear, all the different plastics, gets logged.’

It is Dom’s desire to revive neglected beaches and to root things in Margate’s heritage that sparked his latest project.

‘I thought, no-one really needs a sea-bathing machine, but why don’t we have a mobile sauna?’ Dom worked with local architect Chloe Young to design a wheeled hut modelled on the originals but incorporating a sauna – which, of course, will be fogged with Haeckels aromatic herbs. Crowdfunded by locals, each of whom will have their name laser-etched on to the exterior, it was created entirely by local craftsmen – except for the huge wheels, which had to be made in Devon. Apart from a trip to the Serpentine in Hyde Park for the London Design Festival, Dom’s machine will spend its first year on Margate’s sands. It’s important to him that it’s there through the winter. ‘As soon as the sun disappears the town goes into a depression. It doesn’t have to be that way; we just need to think of different ways to use the beaches. So many people commute; depending on the tides, you could jump in the sauna and then jump on the train to London.’

Margate as medicine to the metropolis once again. To get the full benefit, of course, people are advised to go straight from the sauna down the steps into the water for a cold plunge. Perhaps there’ll soon be a job opening for a dipper ■

Haeckels, 18 Cliff Terrace, Margate, Kent CT9 1RU, is taking part in London Design Festival. For details, visit haeckels.co.uk



Above: the sauna-cum-sea-bathing machine under construction at the Turner Contemporary gallery. Opposite, clockwise from top left: perfectly packaged potions in a Victorian display case; a model of a wheeled bathing hut, made by Chloe Young, is parked by a candle made from a mould of a bottle Dom found; a table from Retrouvius holds chalk diffusers, seaweed smudge sticks and cedarwood incense cones; blocks of seaweed soap and bottles of seaweed and sea lavender lip balm





In the living room, one-off pieces, such as the Ettore Sottsass-inspired plinth made for Walala by her collaborator at Aria, Dale Kirk, sit with shrewd Ikea buys, such as the rug and the vast mirror, which is actually a huge wardrobe door

MEMPHIS MINI

Known for her Sottsass-style 'sprinkles' and stripes, designer Camille Walala is London's answer to the Milanese Postmodernists. Now she's used their big ideas in a smaller setting, turning her diminutive city flat into a playground of pattern and positivity. Text: Kate Jacobs. Photography: Annabel Elston ▷





This page, clockwise from top left: a monstera by the dining table in the living room occupies Darkroom's 'Hicks' planter; one of Camille's jackets hangs on a set of equally bright imitation-Eames hooks; the designer covered the study alcove, once a walk-in cupboard, with marker-pen 'sprinkles'; she decorated this suitcase too, as part of a collaborative venture with Lane Crawford. Opposite: in this keen cook's kitchen, monochrome splatterware bowls vie with an African tablecloth and a customised bust, a vestige of a project for Paris department store Printemps





CAMILLE WALALA and I meet in the street. I recognise her from pictures I've seen, but it's the swimming-pool-colour swatches she's clutching that leave me in no doubt. Once inside her east London flat she pours verbena tea into red-and-white striped cups, all the while rattling away, her accent still soulish French even after 17 years in London. As she talks, Walala bubbles with enthusiasm for her work, but her inherent lack of ego is just as evident. She's wearing an eye-popping shirt in black and white. Bright orange lipstick and nail polish sit perfectly against her deep tan and bob of brown curls. She seems to radiate health, vigour and 'long life in the sunshine' – a recurring slogan in her work.

Walala trained as a textile designer but quickly came to realise that it was patterns that fascinated her, so she set about using them in as many media and scales as possible. Earlier this year she painted a Technicolor zigzag across the five-storey Splice TV building in Shoreditch. During London Design Festival, she launches her biggest product collection yet, 'Walala in Da House', for Islington design stalwart Aria, featuring furniture, tableware and accessories.

Walala calls her style 'tribal pop. It's about achieving a sense of balance and dynamism,' she explains. Her shapes are inspired by the Bauhaus, the Memphis Group and African prints. Colour is at the heart of what she does and, above all, her work 'is about positivity'. Walala admits to being shy, so she seeks to move towards the lighter side of life 'by having a sense of humour and making people smile'. She loves to globetrot, and she mixes her work with visits to friends in Paris, Sydney, Hong Kong and New York. She's now able to pay her way by announcing her movements to her social-media followers with proclamations along the lines of: 'Coming to Sydney! Anyone need a wall painting?'

Her life has been all about friends, food, travel and work, and with the latter taking off so dramatically it's no surprise that until last year Walala was still living in a house-share. 'I always wanted

my own place with no awful landlord furniture, but I like company.' She was ready to go it alone, but the soaring property market meant renting was still the only option. It didn't take long to find a place she liked: an ex-local-authority maisonette where, despite the magnolia walls and brown carpet, she could see potential: 'It felt warm and light and had a large roof terrace.' When Walala moved in (with no furniture) she met her neighbours and admired their all-white pad. 'I said: "That's what I want." The man next door was a decorator, so three days later it was done! So far, so serendipitous.

As someone who creates environments for other people, was it hard to make her own? 'No, no, no!' Walala beams. 'I was so excited. For years I had been thinking about doing my own place, so it was nice to be able to express myself.' Décor-wise she didn't have to plan too much – features like the walls of yellow vinyl-tape stripes in the living room and bedroom 'just popped into my head'. She did away with the living room's walk-in cupboard, creating a study alcove awash with Keith Haring-style dashes. Feeling daunted by the prospect of choosing a whole houseful of furniture, she got a savvy friend to help, getting the basics from Habitat, Ikea, Ebay and local vintage shops such as Rooms of Clapton. It's a mix of fade-into-the-background classics and attention-grabbing pieces such as the black-and-white rug and 1960s sideboard in the living room. Throughout the house she's embellished simple shelves with black vinyl stripes. They make the perfect backdrop for her displays of prints, plants and other treasured things, collected over the years from favourite design shops such as Darkroom and Triangle Store.

Walala's style reflects the two separate strands of her upbringing. Paris-born, she was raised in a tiny Provençal village after her parents divorced. 'My mother's house was full of African fabrics, warm colours and patterns from Provence,' she recalls. Time spent with her architect father in Paris was a complete contrast: 'his style was really quite minimal – lots of white and grey and just a few pieces of furniture,' she explains.

After Camille's first degree in literature, her father packed her off to London, insisting she learn English. Then a drawing course led her to a foundation in textiles at the City & Islington College, followed by a degree in fabric design in Brighton. But her lecturers didn't like her style and discouraged her outré inspirations such as the Memphis Group ('I love their bold colours, Art Deco influences and playfulness,' she explains). After graduation she struggled to decide upon the next move, as 'I didn't want to be a textile designer and only draw flowers.' So she worked at a French deli on Broadway Market and sold her own cushions on another stall there: 'East London is a great place to meet like-minded people who can help with each other's projects.' Her big break came when she was asked to design the vast lounge and gallery space of Shoreditch nightclub Xoyo, taking her designs beyond textiles. 'I realised that I wanted to work on a big scale and create places for people to enjoy.'

She shares a passion for African tribal patterns with Darkroom's Rhonda Drakeford. She commissioned Walala to create series of prints inspired by South Africa's Ndebele people, whose women are responsible for painting their huts with exuberant geometric patterns. Their style is a major influence on Walala's designs.

Walala's vision saturates her work, home and person, and it's brought her to a very positive (and busy) stage in life. She's come a long way: trend forecasters WGSN are writing about the textiles her degree teachers panned and Facebook has asked her to paint her street-art catchphrases in its London HQ. One is inevitably reminded of another of her recurring slogans: 'living the dream' ■ 'Walala in Da House' will be available at Aria, Barnsbury Hall, Barnsbury St, London N1 (020 7704 6222; ariashop.co.uk), from 19 Sept

Opposite: Walala stacks bangles on kitchen-towel holders on the bedroom's floating shelves. This page: seen in the mirror, Camille reveals her curtained wardrobe. The print is one she designed at university. James Stickley made the 'Stick' lamp beside the bed





INDIA JANE India Jane's new 'Park Avenue' collection exudes a sense of understated glamour, luxury and sophistication. The range includes furniture, lighting, fine prints, accessories and soft furnishings that evoke an essence of refined living and an elegant, enjoyable lifestyle. As we have come to know from all that India Jane produces, careful attention is paid to the detail of every design, resulting in covetable pieces of the highest quality. India Jane is an emporium that every designer, decorator and lover of fine things will treasure. Ring 020 8799 7161, or visit indiajane.co.uk.

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HEAL'S Inspired by Ambrose Heal's clean aesthetic and desire to create hard-working and durable furniture, Kirsty Whyte has designed the 'Pinner' range, named after the London suburb where the company founder lived. The smart profiles of solid-beech and limed-oak tops have a heritage feel that's given a modern edge thanks to an Atlantic-blue or Flint-white finish. The result is furniture that's bold yet easy to live with. Designed for the bedroom and the dining room, the 'Pinner' range includes a four-poster, low bed, bedside table, chest of drawers, dressing mirror, wardrobe, round dining table, rectangular dining table, sideboard, dining chair and dining bench, all available exclusively at Heal's. See the new autumn/winter collections at its London Design Festival party at the flagship store on Tottenham Court Road on 23 Sept, 6-9pm, where there will be drinks, DJs and workshops. *For more details, visit heals.com/events.*

From the 'Pinner' range in Atlantic blue. Top: round dining table, £975; dining chair, £395 for a pair. Left: sideboard, £795. All products pictured are available at heals.co.uk

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BRONZINO For over ten years Bronzino has designed and handcrafted planters and vases from sheets of copper and zinc. The company is now pleased to offer some of its classic designs in brass. Visit Bronzino at Decorex 2015, stand E28, where its brass designs can be viewed in a selection of finishes. For details, ring 020 7370 4344, or visit bronzino.co.uk.

Top left: small brass basin and small ribbed brass planter, both from Bronzino

LOOMAH With over 30 years' experience, Loomah Bespoke Carpets and Rugs is at the forefront of the design and supply of traditional and contemporary luxury bespoke carpets and rugs. Whether for a residential interior, commercial project or private yacht, Loomah can supply handmade fitted carpets and loose-laid rugs in any size, shape or colour. All its carpets are custom-made in one piece to exact room sizes and shapes, thereby avoiding unsightly joins. Its new showroom is now open in the heart of London's Chelsea Design Quarter on the King's Road. The company has an eclectic portfolio of modern and traditional designs available to view as well as a dedicated in-house design team that can develop a client's chosen design or work with a client to create something unique. For more information, ring 020 7371 9955, or visit loomah.com. Loomah will also be exhibiting at Decorex, stand B39.

Left: the 'Betty', a hand-tufted custom rug with 50/50 wool and silk spun-cut pile and 100 percent wool-cut pile, from Loomah

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DIURNE Lovers of limited editions and unique objects, the stylish public who wander through Saint-Germain are generally familiar with Galerie Diurne. There one can admire exceptional rugs, which owner Marcel Zelmanovitch creates like paintings. Collected and treasured by decorators and individual buyers alike, Marcel's designs have become recognisable to a discerning audience over the years. These classic pieces are inspired by 1950s French style and ethnographic arts, and combine well-balanced shapes with a sense of depth. Galerie Diurne will be exhibiting at the Musée des Arts Décoratifs in September at an event called 'Meet My Project'. The gallery also has many pieces from its striking collection on show at the fabulous Gotham showroom in Notting Hill, a partnership that has endured for many years. *For more information, email office@diurne.com, or visit diurne.com.*

Top left: 'Grand Fleuve GFL 39', pure hemp. Top right: 'Abstraction Brute ABS 01', pure wool. Left: 'Abstraction Brute ABS 10', pure wool. All examples shown are hand-knotted, from Diurne



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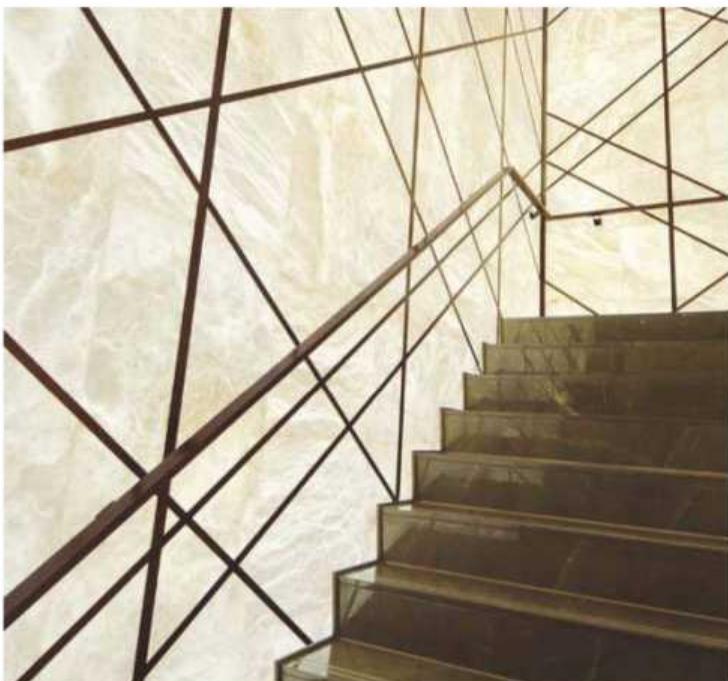
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ATELIER ALAIN ELLOUZ The 'Solo', the latest product from Atelier Alain Ellouz, shines its light in the latest flagship store of Jaeger LeCoultre in London. For ten years, Atelier Alain Ellouz has worked exclusively in alabaster, offering interior designers artistic, technical and innovative creativity. The 'Solo' is a 3cm-thick plate incorporating alabaster and LED lights. Patented in January 2015, the light already represents 20 per cent of the atelier's sales. Marika Chaumet, the architect in charge of the brand, was immediately convinced that this high-quality alabaster lighting was the way to go for the store. More than 140 elements were custom-made in record time, the alabaster selected plate by plate to achieve a harmonious ensemble. At the Mayfair showroom, everything was laid in two days. The result is a soft and natural light, warmed by translucent stone – ideal for choosing a wonderful watch. In nearby Dover Street, do not miss the opportunity to see the Quattro Passi restaurant, where Atelier Alain Ellouz fitted a monumental alabaster cube of over 100sq m in one piece round the staircase. Atelier Alain Ellouz now has an office in London. For details, visit atelier-alain-ellouz.com.



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DAVID SEYFRIED has been producing classic, high-quality upholstered furniture for over 30 years. The designs are both traditional and contemporary, and this year several new pieces have been launched for Focus 2015 to accompany its timeless bestsellers. These include a modular sofa, stools and wooden coffee and side tables with brass inlay. All furniture is made in David Seyfried's Long Eaton workshop using specialist skills and the best-quality materials. The company has a showroom at Chelsea Harbour, where plenty of the designs are available to try. *David Seyfried, Design Centre Chelsea Harbour, London SW10 (020 7823 3848; davidseyfried.com).*

Above left: 'Cadogan' chair, which costs £1,800 excluding fabric, from David Seyfried

ROGER OATES' flooring collections are a rich source of inspiration, delivering expertise in Venetian flat-weave design. Existing designs can be scaled up or down and woven at different widths to suit unusually wide or narrow staircases. For those looking for a particular colourway to go with their interior, any of the designs in the collection can be redone in bespoke colours. The signature striped 100 percent wool runners can also be joined by hand to create custom-sized rugs of almost any dimension. *Roger Oates, Chelsea showroom, 1 Munro Terrace, London SW10 (020 7351 2288; rogeroates.com).*

Left: bespoke 100-percent-wool 'Masai Indigo' stair runner, from Roger Oates

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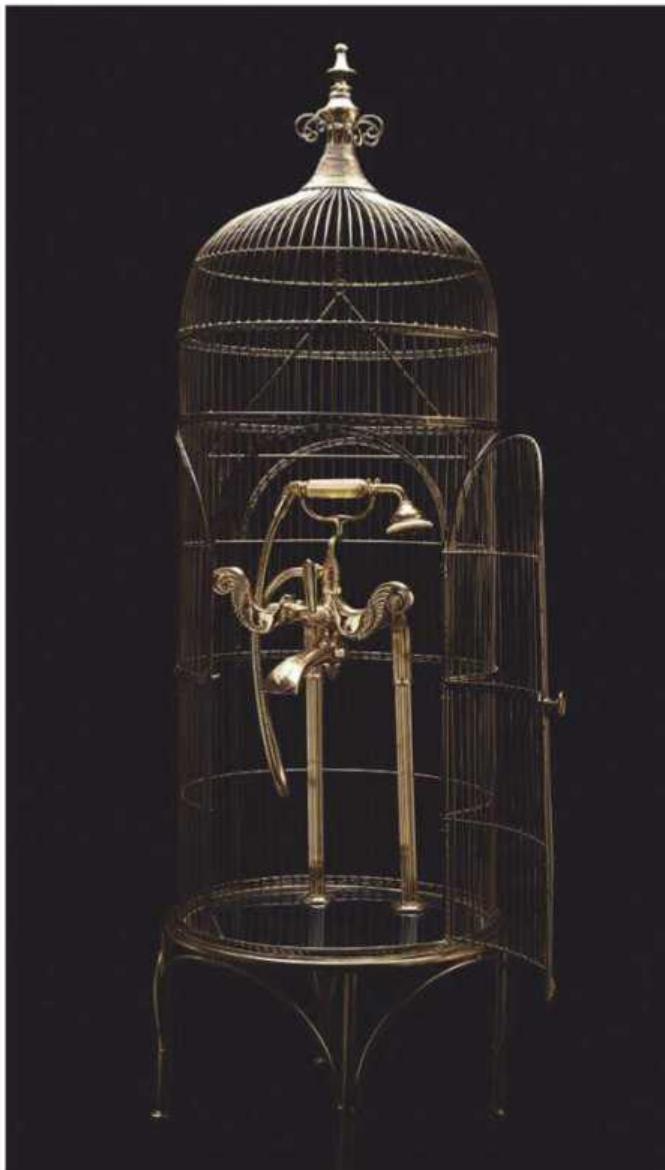
Top: blue 'Segur' sofa. Above left: 'Paloma Paysage' sofa. Above: 'Soubis' sofa, all from Frenchy Furniture



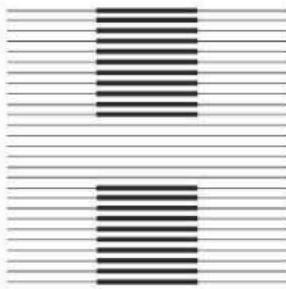
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VOLEVATCH has created the 'Birds of Paradise' collection in homage to the unbridled spirit of Art Nouveau. These avian taps are a poetic evocation of courtship – straight out of the fantasy of the famous decorator Armand-Albert Rateau. In a light rustling of wings, these mischievous birds fly, land and eventually let themselves be approached by those who know how to stroke their delicate geometry, in which the fine chasing of the wings allows the slender neck and exuberant feathered tail to express themselves. These celestial creatures, allegories of an imaginary voyage towards utopia, seduce you into distinctive décors. The company's master craftsmen reinvent nature in the secrecy of its workshops in France. Their excellence appears in the subtlest details, glorifying the richness of the decorative arts, where Maison Volevatch remains the true guardian of the temple. *For details, ring 07463 959412, or visit volevatch.fr.*



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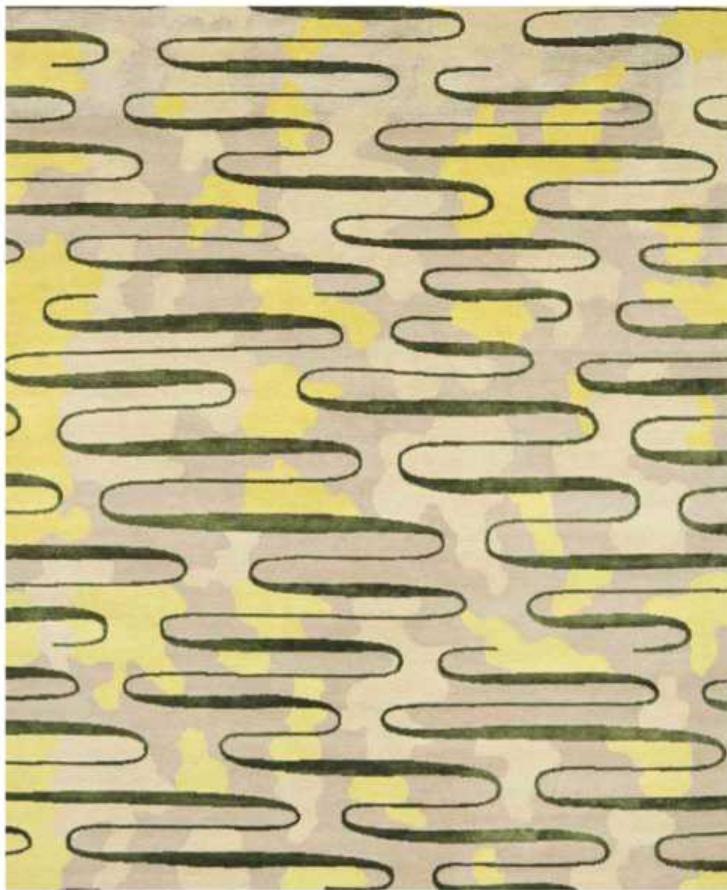
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HADDONSTONE will exhibit the charming 'Piper' statue at Decorex 2015. The statue has been replicated from an antique copy of the original that stood in the Villa Borghese, before being acquired by Napoleon and subsequently displayed in the Louvre. 'The Piper' is ideal for use with the new 'Soane Adam' plinth, which will be unveiled at Decorex. This is the latest design to be launched as part of the successful collaboration between Haddonstone and Sir John Soane's Museum. Other designs at Decorex range from planters, busts and pedestals to columns, finials and fireplaces. *For more information or to request a copy of the company's catalogue, ring 01604 770711, or visit haddonstone.com.*

VEEDON FLEECE A Veedon Fleece carpet is a rare and wonderful thing: each and every commission is woven by hand on a one-off basis, making it wholly unique. That policy enables interior designers to order the exact size, colour and quality to suit their precise specifications, and the result is an original work of art. All Veedon Fleece bespoke commissions are such high-quality that they will last at least four generations and become a treasured family heirloom. After setting the standard for the Kingdom of Nepal's carpet production over 20 years ago, the company is delighted to be maintaining excellence in its Himalayan weaving rooms. *For details, ring 01483 575758, visit veedonfleece.com or see them at Decorex, stand D15.*

Left: 'Serendipity' hand-knotted carpet, made to client's specification by Veedon Fleece

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HAUTE DECO Haute Déco's couture handles are famed for their luxurious textures, adding understated glamour to prime residences. 'Sensation' doorknobs – more aptly described as door jewellery – epitomise the company's house style. They are in a league of their own, incorporating sculpted bronze elements encapsulated in Cristalle resin. The translucent layer sublimates the embossed motif, adding a fluid quality to the metal; the entire piece appears to be made of liquid bronze. Based on specialist know-how perfected at the company's workshop in southwest England, the collection brings together both strands of Haute Déco's unique savoir-faire: Cristalle resin and textural bronze. *For more information, ring 020 7736 7171, or visit hautedeco.com. Haute Déco will also be exhibiting at Decorex, Stand B20A.*

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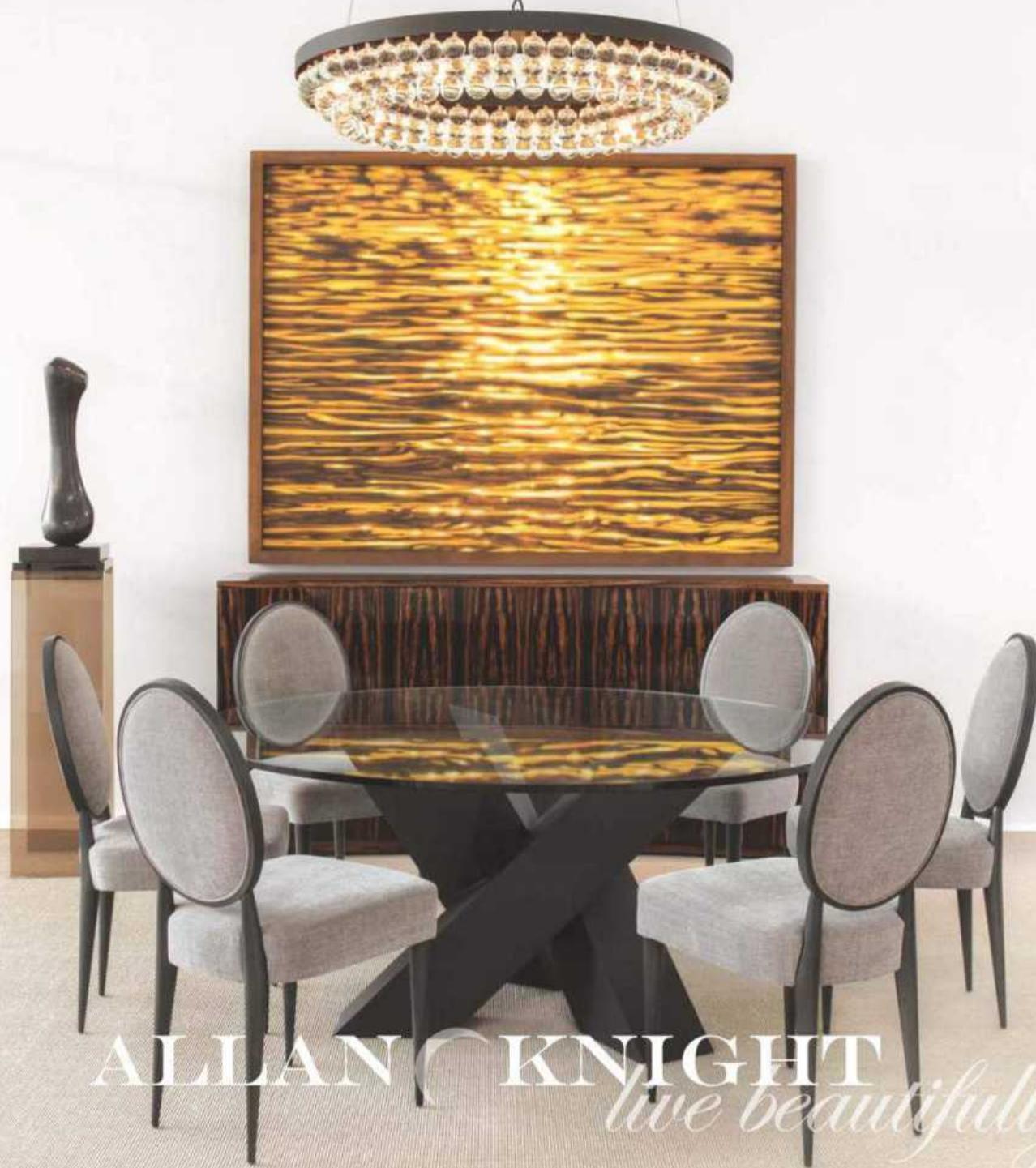
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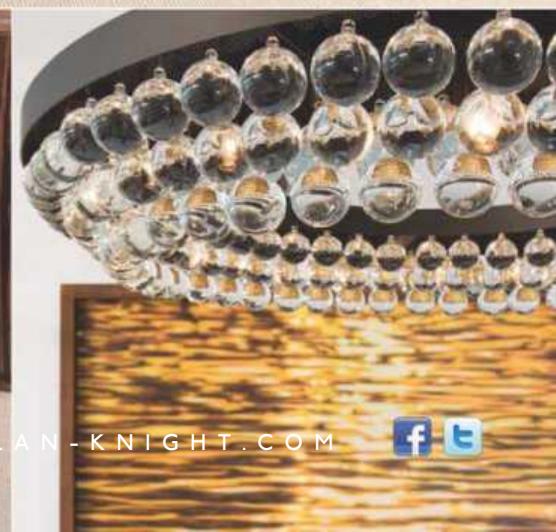
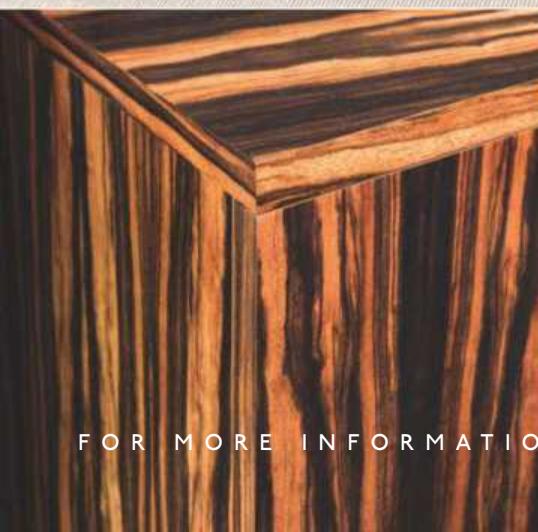
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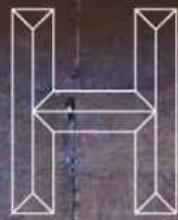
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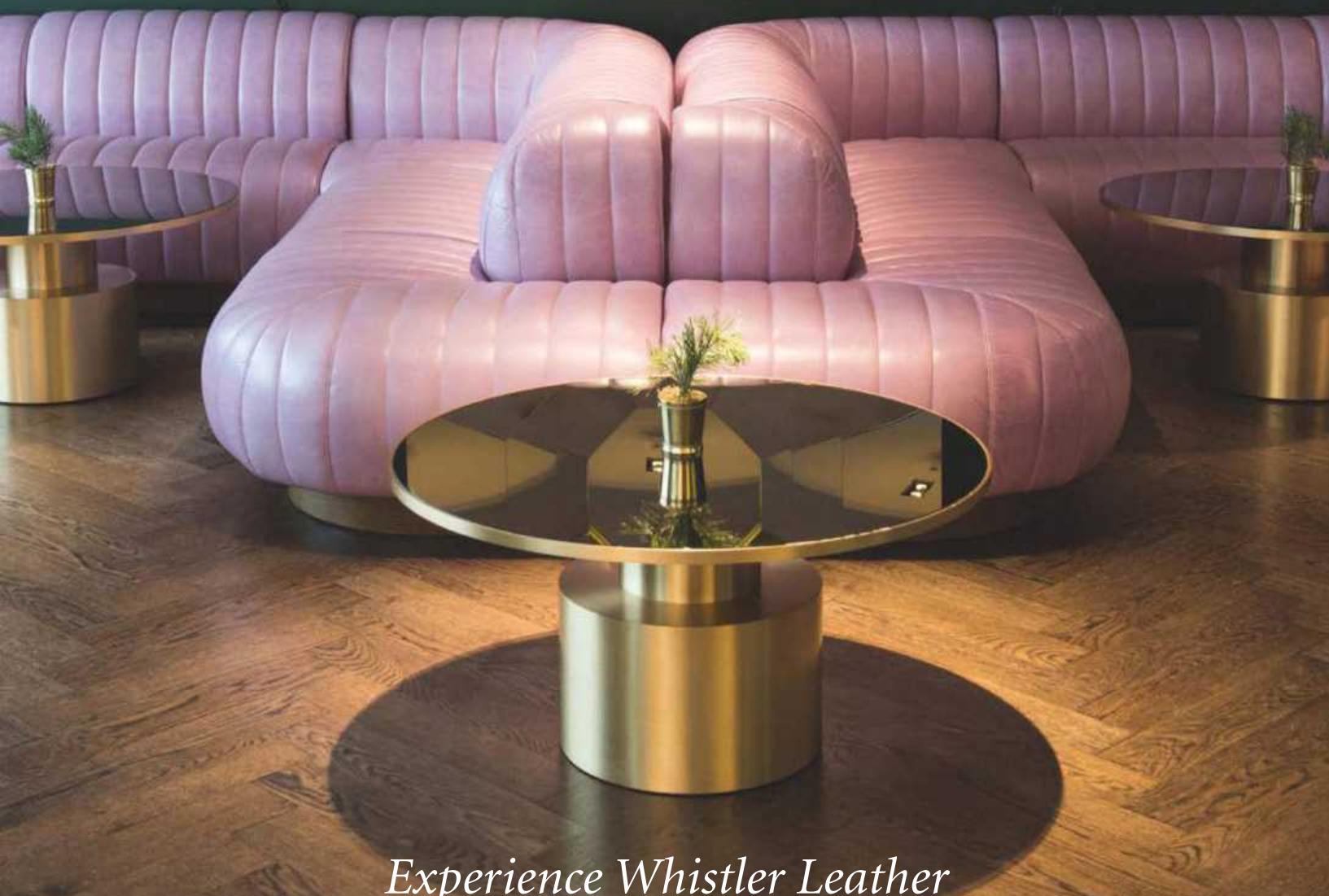
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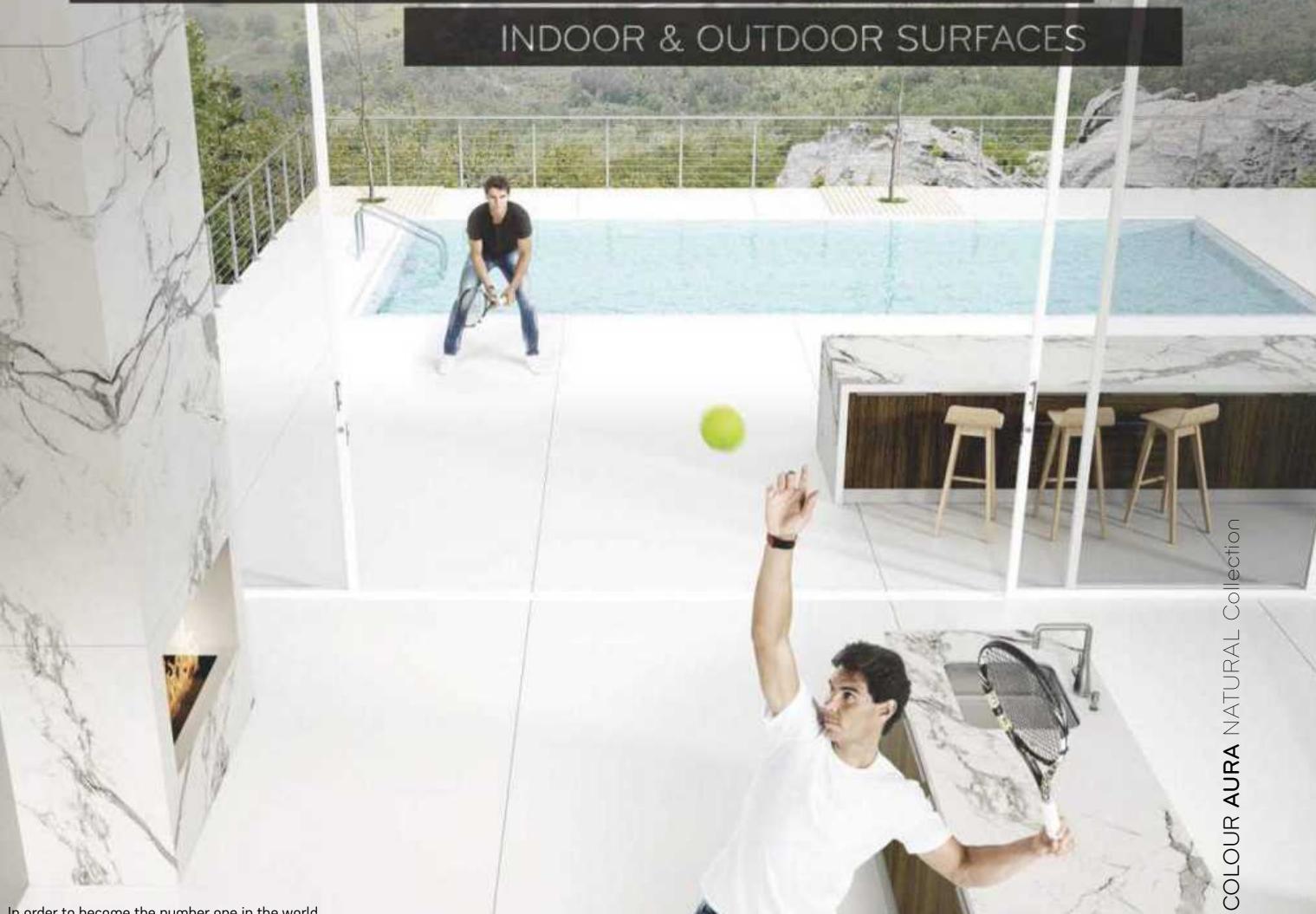
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Formed at the behest of the National Union of French Furniture Industries (Unifa) and a partner of the Committee for the Development of the French Furniture Industry (Codifab), Gem aims to bring together companies with complementary commercial interests so that they can share assignments in common markets. The association also organises French pavilions in the most important exhibitions, such as the International Furniture Fair in Singapore, Furniture China in Shanghai, the Salone Internazionale del Mobile in Milan and Moscow, and Decorex International in London. *Visit Gem at Decorex 2015, Syon Park, stand D43-44 and C42. For more information on the group, its members or how to join, write to Gem, 120 avenue Ledru Rollin, 75011 Paris, email Stéphanie Roussin on roussin@mobilier.com, or ring 00 33 6 03 56 20 30.* These pages showcase three of the ten companies that can be seen exhibiting at Decorex with the Gem group. This page: **ATELIER ALAIN ELLOUZ** has developed cutting-edge techniques to expand the possibilities of using alabaster in commercial and residential projects worldwide. The company's distinctive collections include sinks, furniture and light fittings. The atelier has been creating stonework for prestigious projects for over ten years, inspiring architects and designers with its avant-garde style. Shown here: 'Harmony-10spheres-Albatre' (top); 'Sumatra-7elements' (bottom). *For more information, ring 00 33 9 81 46 94 66, or visit atelier-alain-ellouz.com.* Opposite, top: **COLLINET**'s reputation for the finest cabinetry is the result of six generations of accumulated skill, making the company one of the longest-established family-owned chair and upholstered-furniture maker's in France. Its craftsmen's ability to deliver the finest furniture in short lead times makes the brand a favourite of interior designers in both residential and commercial projects. Shown here: 'Zuma-fond' chair (left); 'Garçonne' chair (right). *To find out more about its range, both traditional and modern, ring 00 33 3 29 89 61 06, or visit collinet-sieges.fr.* Opposite, bottom: **OBJET DE CURIOSITE** is inspired by the wonders of nature to create beautiful ornaments for the home. Each piece is displayed in a made-to-measure case that adds a touch of Gallic style. Its range of over 1,200 one-off pieces includes lamps, stools and tables as well as objects that bring beautiful natural history to your interior. Shown here: iron round table with wooden top (left); satin-black and reddish-copper lamp (right). *For more information, ring 00 33 4 78 44 33 29, or visit objetdecuriosite.com.*



TEN MAKERS OF FRENCH CRAFT AND SAVOIR FAIRE CAN BE SEEN ON THE GEM STAND AT DECOREX. THESE ARE: ALKI (ALKI.COM); ALLOT (ATELIERS-ALLOT.COM); ATELIER ALAIN ELLOUZ (ATELIER-ALAIN-ELLOUZ.COM); BUROV (BUROV.COM); COLLINET (COLLINET-SIEGES.COM); GRANGE (GRANGE.FR); OBJET DE CURIOSITE (OBJETDECURIOSITE.COM); PERROUIN (PERROUIN.COM); PETITE FRITURE (PETITEFRITURE.COM); TRECA INTERIORS (TRECA-INTERIORS-PARIS.COM)

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■ **Situated in London's Notting Hill Gate, Chloe Alberry specialises in fittings for doors and cabinets. Visitors to the showroom will find a collection of handles in such materials as fossilised wood, semi-precious stones, ceramics and porcelain. New collections include whimsical designs based on a game of billiards, as well as English-made pool-ball handles. Chloe Alberry, 84 Portobello Rd, London W11 (020 7727 0707; chloealberry.com).**

■ **With a showroom in Dallas, Texas, designer Allan Knight represents more than 45 lines of luxury home furnishings as well as his own brand of lighting and furniture. The lines in the designer's collection include Allan Knight Lighting, Acrylic, Acrylic Upholstery, Textiles, Furnishings and Upholstery. Only the very finest craftsmen are employed to produce Knight's distinctive lighting collection, which features exquisite examples of water-gilding, old-world ironwork and custom work. Visit allan-knight.com.**

■ **Heal's 'Pinner' collection has its roots in founder Ambrose Heal's desire to create stylish and durable furniture for everyday family life. The look is inspired by the clean, timeless Heal's aesthetic. Designed for bedroom and dining room, 'Pinner' comprises a four-poster or low bed, bedside table, chest of drawers, dressing mirror, wardrobe, round dining table, sideboard, dining chair and bench. It features the signature Heal's limed-oak finish on a solid-oak top and is available in two colours. Heal's, 196 Tottenham Court Rd, London W1 (020 7636 1666; heals.co.uk).**

■ **Established more than 45 years ago, Maya Romanoff was built on the eponymous founder's passion for modern design that pairs ancient artistic techniques with up-to-date technology. Today, the company still aspires to that artistic vision, as shown in the wallcoverings it produces. Visitors to Altfield's London showroom will find Maya Romanoff's summer 2015 collections, featuring a vast array of materials, including glass beads, gold leaf, seashells, wood and precious metals. Altfield, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com).**

■ **Simon Horn fuses traditional and modern to create timeless beds. Visitors to its flagship showroom on the King's Road will find a collection of luxurious and stylish models, ranging from a classic romantic sleigh bed to a mirrored four-poster. From this autumn, a selection will also be available in Harrods' newly designed bed department and at Liberty on Regent Street. Ring 020 7731 3555, or visit simonhorn.com.**

■ **Little Greene Paint Co's 'Blue' is a capsule collection of paints that showcases a wide spectrum of shades, including bright indigo, calming pale hues and the new ultra blue. The latter is a uniquely pigmented colour available as a limited edition. It was inspired by the precious lapis lazuli, used – sparingly – by 14th-century Venetian painters. Little Greene Paint Co, 3 New Cavendish St, London W1 (020 7935 8844; littlegreene.com).**

■ **At the end of November, Dinesen is opening a new showroom next to the lakes of Copenhagen. Designed by Danish studio OeO, it showcases Dinesen's passion for wood and inventive approach. The space aims to immerse visitors in thinking about the material in different ways. It is divided in two parts. The first shows a custom-made kitchen, library and wine cellar, while the second displays Dinesen's artistic side, with a huge wooden structure that plays with light and shadow. Dinesen showroom, 5 Søtorvet, DK-1371 Copenhagen (00 45 3311 2140; dinesen.com).**

■ **French designer Christian Liaigre has recently opened a brand-new flagship store on Conduit Street in London's Mayfair. Liaigre is known for timeless and textural design as well as his use of traditional and innovative craftsmanship to create relaxed and refined interiors. Visitors to the 300sq m space will find signature pieces such as the 'Nomade' sofa, semicircular 'Boreal' bench and gold-leaf pedestal. A selection of home accessories will also be available, including bronze vases, lacquered boxes, one-off home trimmings and unique pieces of art. Christian Liaigre, 52 Conduit St, London W1. Ring 020 7287 6392, or visit christian-liaigre.fr. ▷**



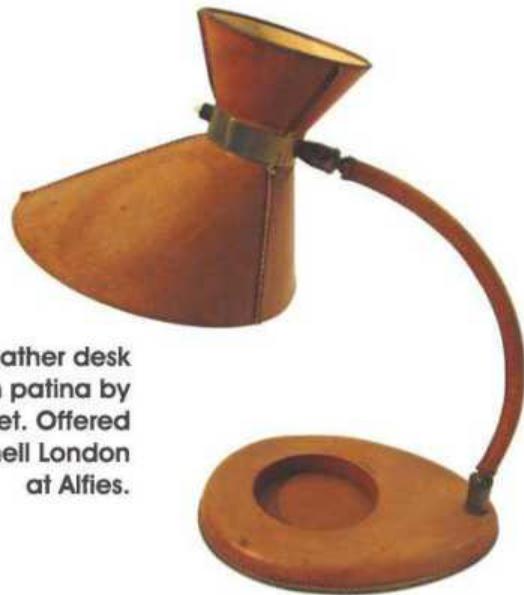
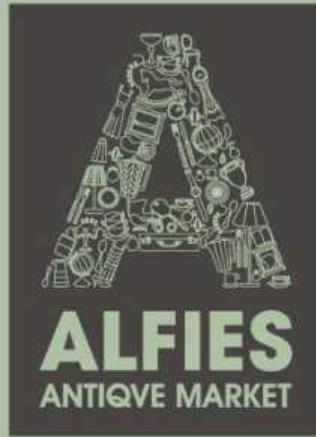
From top: gilded cloth from Maya Romanoff; 'Bayon' table by Allan Knight Furnishings; *Vertigo* yacht, interior designed by Christian Liaigre;



Dinesen showroom by OeO; paint from Little Greene's 'Blue' collection; pool-ball door handles from Chloe Alberry; 'Pinner' four-poster bed from Heal's

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1950s Leather desk lamp with patina by Jacques Adnet. Offered by Matt Mitchell London at Alfies.



1950s Single Italian Armchair, re-upholstered in yellow velvet. Offered by Thirteen Interiors at Alfies.

network



Above left: 'Toller' side table from Blainey North. Above right: furniture from Zanaboni. Bottom: 'Chester' armchair from Swoon

■ Blainey North's new showroom is coming to Mayfair this autumn. The gallery will showcase the interior designer's signature furniture and lighting collection in an inspirational space. Informed by fashion and a love of Art Deco, Blainey works with talented craftspeople to produce beautiful pieces of the highest standard. Her signature approach is a classic contemporary style with an edge to it, working with natural elements and layering materials. Blainey North, Third Floor, 27 Bruton St, London W1 (blaineynorth.com).

■ This October, London's Regent's Park plays host to the fourth edition of Frieze Masters, showcasing some of the world's finest art and antiquities, from Medieval pieces and old masters to modern creations. This year also sees the introduction of 'Collections', curated by Sir Norman Rosenthal. It features eight galleries all new to Frieze Masters and will introduce works such as Paleolithic stones, netsuke and Egyptian carvings. Exhibiting galleries include Daniel Blau of Munich, Galerie Chenel of Paris, Bernard de Grunne of Brussels and Amir Mohtashemi of London. Frieze Masters, Regent's Park, London NW1 (020 3372 6111; frieze.com), runs 14-18 Oct.

■ Established in 1967, Zanaboni creates classic, elegantly made furniture. Fusing sculptural and architectural elements, its designs are timeless. The company is based in Brianza, Italy, because of the many skilled craftsmen there – wood-working is part of the area's artistic heritage. Focusing on the revival of classical furnishings, Zanaboni uses only the best materials to upholster its pieces, including the finest silks for sofas, exquisite embroidery for cushions and exotic leathers. All the furniture is made in Zanaboni's workshops by experienced carpenters, engravers and upholsterers. Ring 00 39 0362 73280, or visit zanaboni.it.

■ Swoon Editions is an online furniture retailer that launches new designs daily to a community of 'insiders' who have signed up to email alerts. Every Monday, it also presents a 'designer edition', a collaboration with an up-and-coming designer. Each product is hand-crafted and sold without retail mark-ups. Ring 020 3137 2464, or visit swooneditions.com ■





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Timothée (left) and Yoann Brisson at Bonnac priory. For fabrics see page 167

AUTUMN SHOWS

100% DESIGN OLYMPIA LONDON, HAMMERSMITH RD, W14 23-26 Sept. Open to the public on 26 Sept, 10-6. Tickets £15. For details, ring 020 7385 1200, or visit 100percentdesign.co.uk.

DECOREX INTERNATIONAL 2015 SYON PARK, LONDON RD, BRENTFORD, MIDDX TW8 8JF 20-23 Sept. Open to the public on 22 Sept, 10-7. Tickets £30. For details, ring 020 7560 4461, or visit decorex.com.

FOCUS/15 DESIGN CENTRE CHELSEA HARBOUR, LONDON SW10 20-25 Sept. Open to the public on 25 Sept, 10-6. For details, ring 020 7225 9166, or visit dcch.co.uk.

LONDON DESIGN FESTIVAL 19-27 Sept incorporates 100% Design, Decorex International 2015, Tent London, Super Brands London, Design Junction, a design programme at the V&A and other satellite events. For details, ring 020 7242 6022, or visit londondesignfestival.com. A selection of individual events is also listed on pages 218-226.

■ **Abbott & Boyd**. Ring 020 7351 9985, or visit abbottandboyd.co.uk. **Abigail Edwards**. Ring 07946 455277, or visit abigailewards.com. **Adam Bray**. Ring 020 7625 4512, or visit adambray.info. ■ **Altfield**, Design Centre Chelsea Harbour, London SW10 (020 7351 5893; altfield.com). **Aram**, 110 Drury Lane, London WC2 (020 7557 7557; aram.co.uk). ■ **Armani Casa**, Design Centre Chelsea Harbour, London SW10 (020 7368 7530; armanicasa.com). **Arte**. Ring 0800 500 3335, or visit arte-international.com. ■ **B&B Italia**, 250 Brompton Rd, London SW3 (020 7581 8111; bebitalia.com). ■ **Bella Figura**, Design Centre Chelsea Harbour, London SW10 (020 7346 4564; bella-figura.com). **Borderline Fabrics**, Studio 013, Worlds End Studios, 132-134 Lots Rd, London SW10 (020 7349 7196; borderlinefabrics.com). ■ **Brian Yates**, Design Centre Chelsea Harbour, London SW10 (01524 35035; brian-yates.co.uk). ■ **C&C Milano**, Design Centre Chelsea Harbour, London SW10 (020 3583 3303; cec-milano.com). **Cabbages & Roses**. Ring 020 7352 7333, or visit cabbagesandroses.com. ■ **Casamance**. Ring 0844 369 0104, or visit casamance.com. ▷

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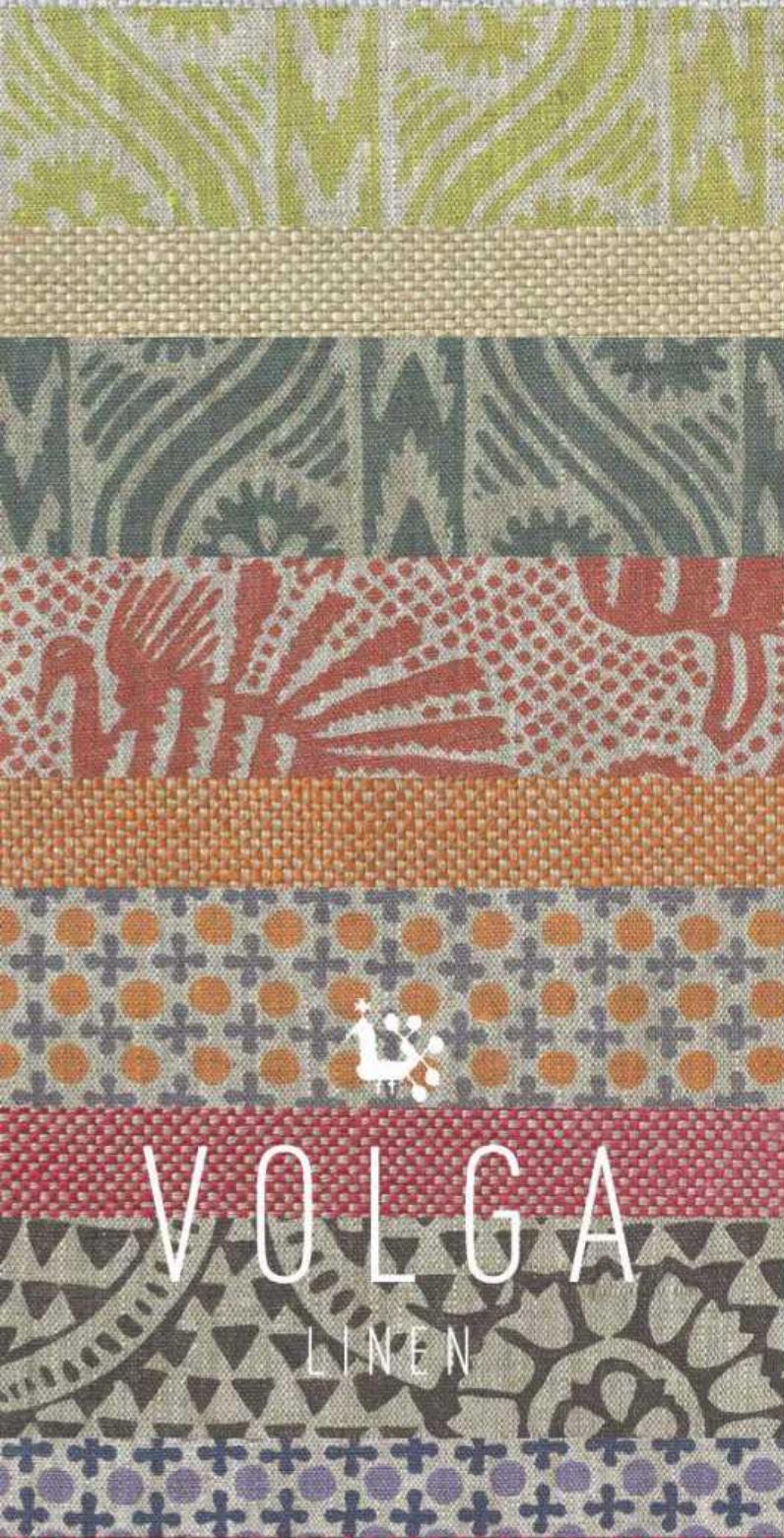


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Christopher Farr Cloth, 6 Burnsall St, London SW3 (020 7349 0888; christopherfarrcloth.com). ■ Christopher Guy, Design Centre Chelsea Harbour, London SW10 (020 3397 2410; christopherguy.com). ■ Christopher Hyde, Design Centre Chelsea Harbour, London SW10 (020 7351 0863; christopherhyde.com). Cloth House, 47 Berwick St, London W1 (020 7437 5155; clothhouse.com). The Cloth Shop, 290 Portobello Rd, London W10 (020 8968 6001; theclothshop.net). ■ Cole & Son, Design Centre Chelsea Harbour, London SW10 (020 7376 4628; cole-and-son.com). ■ Colefax & Fowler, Ring 020 8874 6484, or visit colefax.com. Dana Finnigan, Ring 01416 286575, or visit danafinnigan.com. ■ Davey Lighting, Design Centre Chelsea Harbour, London SW10 (020 7351 2130; davey-lighting.co.uk). ■ Davidson, Design Centre Chelsea Harbour, London SW10 (020 7751 5537; davidsonlondon.com). ■ De Le Cuona, 44 Pimlico Rd, London SW1 (020 7584 7677; delecuona.com). ■ Dedar, Design Centre Chelsea Harbour, London SW10 (020 7351 9939; dedar.com). ■ Designers Guild, Ring 020 7983 7400, or visit designersguild.com. ■ Drummonds, 642 King's Rd, London SW6 (020 7376 4499; drummonds-uk.com). ■ Fabricut, Ring 001 918 622 7700, or visit fabricut.com. Farrow & Ball, Ring 01202 876141, or visit farrow-ball.com. Fired Earth, Ring 0845 366 0400, or visit fireearth.com. ■ Fox Linton, Design Centre Chelsea Harbour, London SW10 (020 7368 7700; foxlinton.com). The French House, 41-43 Parsons Green Lane, London SW6 (020 7371 7573; thefrenchhouse.co.uk). ■ Frenchy Furniture, 46 Queenstown Rd, London SW8 (020 7622 9786; frenchyfurniture.com). ■ Front London, 20 Bruton Place, London W1 (020 7495 0740; frontrugs.com). George Smith, 587-589 King's Rd, London SW6 (020 7384 1004; georgesmith.co.uk). GMR Interiors, Design Centre Chelsea Harbour, London SW10 (020 7352 1079; gmr-interiors.com). ■ GP&J Baker, Ring 01202 266700, or visit gpjbaker.com. Guinevere, 578 King's Rd, London SW6 (020 7736 2917; guinevere.co.uk). Habitat, Ring 0344 499 1111, or visit habitat.co.uk. Hamilton Weston, 2 Richmond Hill, Richmond, Surrey TW10 6QX (020 8940 4850; hamiltonweston.com). ■ Harlequin, Ring 0845 123 6805, or visit harlequin.uk.com. ■ Hermès, 155 New Bond St, London W1 (020 7499 8856; hermes.com). ■ Hurlingham Baths, Ring 01400 263310, or visit hurlinghambaths.co.uk. ▷

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■ **Ian Mankin**, 271 Wandsworth Bridge Rd, London SW6 (020 7722 0997; ianmankin.co.uk). ■ **Interdesign**, Design Centre Chelsea Harbour, London SW10 (020 7376 5272; interdesign.biz). ■ **Interior Supply**, Design Centre Chelsea Harbour, London SW10 (020 7352 0502; interiorsupply.co.uk). ■ **J. Robert Scott**, Design Centre Chelsea Harbour, London SW10 (020 7376 4705; jrobertscott.com). ■ **Jab**, 17 The Boulevard, London SW6 (020 7348 6620; jab-uk.co.uk). ■ **Jamb**, 95-97 Pimlico Rd, London SW1 (020 7730 2122; jamb.co.uk). ■ **James Graham-Stewart**, 89-91 Scrubs Lane, London NW10 (020 3674 0404; jamesgraham-stewart.com). ■ **Joined and Jointed**, 1-3 New King's Rd, London SW6 (020 7371 0301; joinedandjointed.com). ■ **Jonathan Adler**, Ring 020 7589 9563, or visit uk.jonathanadler.com. ■ **Jonathan Sainsbury**, Old St, Bailie Gate, Sturminster Marshall, Dorset BH21 4DB (01258 857573; jonathan-sainsbury.com). ■ **Julian Chichester**, Queen's Elm Parade, Fulham Rd, London SW3 (020 7622 2928; julianchichester.com). ■ **Kate Forman Designs**, Sutton Manor Farm, Bishops Sutton, Alresford, Hants SO24 0AA (01962 732244; kateforman.co.uk). ■ **Kit Miles**, Visit kitmiles.co.uk. ■ ■ **Lapicida**, 533 King's Rd, London SW10 (020 3012 1000; lapicida.com). ■ **Laura Ashley**, Ring 03332 008009, or visit lauraashley.com. ■ **Lelièvre**, Design Centre Chelsea Harbour, London SW10 (020 7352 4798; lelievre.eu). ■ ■ **Leporello**, Ring 01483 284109, or visit leparello.co.uk. ■ **Lewis & Wood**, Design Centre Chelsea Harbour, London SW10 (020 7751 4554; lewisandwood.co.uk). ■ ■ **Liberty**, 210-220 Regent St, London W1 (020 7734 1234; liberty.co.uk). ■ ■ **Linley**, 60 Pimlico Rd, London SW1 (020 7730 7300; davidlinley.com). ■ **Linwood**, Ring 01425 461176, or visit linwoodfabric.com. ■ ■ **Little Greene**, 3 New Cavendish St, London W1 (020 7935 8844; littlegreenecom). ■ ■ **Lizzo**, Design Centre Chelsea Harbour, London SW10 (020 7823 3456; lizzo.net). ■ ■ **Luke Irwin**, 20-22 Pimlico Rd, London SW1 (020 7730 6070; lukeirwin.com). ■ **Maharam**, Ring 001 800 645 3943, or visit maharam.com. ■ **Max Rollitt**, Ring 01962 791124, or visit maxrollitt.com. ■ ■ **McKinnon & Harris**, Design Centre Chelsea Harbour, London SW10 (020 7349 9085; mckinnonharris.com). ■ ■ **Misia**, Ring 0844 369 0104, or visit misia-paris.com. ■ ■ **Morris & Co**, Ring 0844 543 9500, or visit william-morris.co.uk. ■ ■ **The Nanz Company**, Ring 020 3300 0099, or visit nanz.com. ■ **Nicholas Herbert**, 118 Lots Rd, London SW10 (020 7376 5596; nicholasherbert.com). ▷

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In c1744, Henry Flitcroft created the white-and-gold Palladian decoration in the Great Dining Room. Ravaged by dry rot, the wall was partially stripped back to its bare brickwork in the 1970s, and has been deliberately left as it is





BACK FROM THE RAVE

Ten years ago, Nick Ashley-Cooper – DJ, events organiser and 12th Earl of Shaftesbury – unexpectedly inherited St Giles House. Without missing a beat, he returned from the New York club scene to save his ancestral home from terminal decline. Today, reports Tim Knox, it hosts a mix of weddings, festivals and even the odd disco. Photography: Tim Beddow



The Third Earl of Shaftesbury's books line the walls of the 20m-long library, with family portraits hung against plum-coloured velvet. Thomas Cundy modernised the room as part of general alterations to the house between 1813 and 1820





SINCE MY LAST VISIT, things have moved on quite a bit at St Giles House, the ancestral home of the earls of Shaftesbury in the picturesque Dorset village of Wimborne St Giles. When I knock at the side door, labelled 'Estate Office', Nick Shaftesbury – the current earl – sticks his head out of a first-floor window and shouts: 'Go round to the front door, it's working again now!' And so it is: a handsome new door, sheltering under an imposing loggia of freshly cut stone, once again provides a fitting entrance to one of Dorset's grandest and most historic country houses. Three years ago, this was the stub of a demolished wing roughly filled with breezeblock (*WoI* Aug 2012), the legacy of an aborted attempt to cut St Giles House down to size in the early 1970s that left it a boarded-up ruin for almost 40 years.

Nick Ashley-Cooper, formally known as the 12th Earl of Shaftesbury, inherited his title in 2005, aged 25. He hadn't expected to come into the family estates and the crumbling house, which languished on the 'Buildings at Risk' register. Indeed, he was carving out a successful career as a DJ and events organiser in New York, but family piety drew him back. An MBA at the London Business

School gave Nick time to decide what to do: 'I used to take the train down and walk about the derelict house, getting to know it – my brother and I had never lived here when we were young, so it wasn't really part of my childhood.' English Heritage helpfully sponsored a report that unscrambled the complex architectural history of the house and estate, and assessed its parlous condition. They also introduced Nick to Philip Hughes, who has since acted as an inspirational project manager and architect to the restoration project. Then Nick fell in love with Dinah Streifeneder, a Bavarian veterinary surgeon. They married in 2010 and now have three young children. 'Moving down to Dorset to restore and live in St Giles House seemed like a natural evolution,' says Nick, 'and my past experience of running events in New York has actually been enormously helpful.' Dinah adds that: 'The locals were probably a bit disappointed that the first few events we held in the park were a marathon and a dog show, rather than an all-night techno rave.'

The transformation began with the exterior. Nick's father had begun to remove various Victorian excrescences from the mainly Caroline house in the early 1970s. These in-



Top: the Shaftesburys use the Green Drawing Room – which incorporates a comfortable mix of seat furniture and Victorian and Edwardian ancestors – as their private sitting room. Above: enough family portraits survived the sales in the 1970s and 1980s to furnish the restored state rooms. Opposite: the flock wallpaper was carefully copied from unfaded sections of the original early 19th-century paper that once hung here





Top: a portrait of Mr Hastings, an eccentric, sports-mad neighbour in the 17th century, presides over the White Hall. Above left: the east wall of the White Hall, with all its panelling and plasterwork, had to be entirely reconstructed in the recent restoration. Above right: a marble bust of the Seventh Earl of Shaftesbury, who campaigned vigorously for better working conditions for the Victorian poor, has now returned to the new entrance lobby



Top: this view of St Giles House, seen from the southwest, shows its mellow brickwork now free of grey cement stucco. The new entrance loggia is situated to the right. Above left: Lord Shaftesbury's study is lined with an assortment of family photographs and engraved portraits. Above right: two strips cut from a rare tapestry portrait of the bewigged Augustus III, King of Poland, hang either side of a door in the Shaftesbrys' private apartment



cluded bay windows, a large service wing and two huge towers with mansard roofs of vaguely French inspiration. Attempts had also been made to remove the grey cement that smothered the original pinkish brick. The problem was that nothing had ever been finished, leaving the house open to the elements. Patching up the building and restoring the ravaged brickwork has been a painstaking task, but the house has been given back its dignity – presiding over the restored parkland from its newly built terraces and formal garden.

Much more needed to be done inside. Lord and Lady Shaftesbury have created a substantial private apartment for themselves in the east wing, entered by the new portico, while the former state rooms of the house, which have been carefully restored in order that they can be let out for events, are accessible via a grandiose doorcase in the centre of the north front. This enables the house both to be fully used and pay its way, while maintaining the privacy of a family abode. As Nick says, 'If it ever stops being a home, something has gone wrong.'

Inside the new front door, the lobby is dominated by a colossal marble bust of the philanthropic Seventh Earl of Shaftesbury,

presented 'by the Operatives of the Manufacturing Districts of the North of England as a token of Esteem and Regard'. It's a sort of mascot, a symbol of the change of fortunes at St Giles House. Sold in the 1970s, the bust was bought by Nick's kinswoman Mary Anna Marten for nearby Criche House. Her children gave it back after their mother died in 2010.

Then comes the White Hall, which had a wall missing and massive holes in the floor and ceiling. The early 18th-century plasterwork has been carefully restored, while Nick's mother generously returned its original chimney piece and other furniture. Nick and Dinah now use the Green Drawing Room next door as their living room, its arsenic-green-and-gold flock wallpaper – a scrupulous copy of the original, printed from specially recreated blocks by Allyson McDermott (*WoI* Dec 2006) – providing a splendid foil for the full-length portraits of Nick's late-Victorian ancestors. Most of the furniture came from the house's seemingly inexhaustible storerooms and merely had to be repaired and reupholstered, but Nick and Dinah have commissioned two stylish marquetry cabinets – consecrated to music and drink – from a local craftsman, James Winby.



Top: the Shaftesbrys' kitchen was once the bathroom of Nick's great-grandmother, the ninth countess. Above: made c1870 in a French Neoclassical style, this chimney piece in their dining room was regilded by Humphries & Jones, who also restored the ceiling and giltwood details (opposite). The George II mahogany chairs are upholstered in green baize and the portrait, by Harrington Mann, is of Anthony, Lord Ashley – Nick's grandfather – in 1904





For advice on decorating and furnishing the house, the Shaftesburys have relied on their ingenious neighbour Edward Hurst (*W&I* June 2015), who also settles disputes over colours. 'Edward has saved our marriage,' jokes Dinah.

The old breakfast room now serves as Nick and Dinah's private dining room, but for really grand occasions they use the Great Dining Room – one of the six state rooms that are let out for events. A magnificent Palladian space, it was part of a mid-18th-century aggrandisement of the house for the fourth earl. Devastated by dry rot, almost half the room was ruthlessly stripped out in the 1970s, and the Shaftesburys have chosen to leave it in this state – making a virtue out of the startling collision of naked brickwork with its white-and-gold woodwork. The full-length portraits of successive earls and countesses of Shaftesbury narrowly escaped being lost – Nick remembers a family friend talking his father out of selling them. However, between the windows are ghostly outlines where elaborate mirrors used to hang, reminders of a celebrated set of Rococo furniture – known as the St Giles House suite – that was once the great glory of the estate.

The other state rooms – a tapestry room, two huge drawing rooms hung with greenish-gold damask and the 20m-long library, lined with the books of the philosopher third earl – are sparsely furnished so they can be used for events. So far these have included weddings, concerts and the Festival of Thought, organised in association with Bath Spa University. Particularly admirable is the way that, wherever possible, original surfaces have been left untouched.

The Staircase Hall preserves expanses of a fatigued, blue-striped moiré wallpaper, while upstairs, the faded décors of former bedrooms make perfect backdrops for fashionably *triste* photo shoots. 'Location scouts really perk up when they come upstairs,' explains Nick. But there is even more potential in the Stone Hall, at the core of the house. Originally a courtyard, it was converted into a vast domed ballroom with columned galleries by Thomas Cundy in c1820. 'It makes a perfect disco,' Nick declares, opening a cupboard to reveal a huge mirrored disco ball that can be suspended from the chandelier ■

St Giles House, Wimborne St Giles, Wimborne, Dorset BH21 5NA. To enquire about hiring St Giles House for weddings or events, ring 01725 517214, or visit shaftesburyestates.com



Top: a lace hanging worked with the Shaftesbury coat of arms serves as the headboard for the bed in the master bedroom. Above: a doorway on the first-floor landing leads to the Handel Room, named after the composer, who often visited the house. The fourth earl was his patron. Opposite: the private bathroom is furnished with pieces found in the attics and restored. The 18th-century watercolours depict the surrounding St Giles Park





This page: the two entrance archways to the house are visible behind an abundance of vegetation planted by Arnaud Maurières and Eric Ossart, including agaves, aloes and cacti. Opposite: this view was taken from the upstairs terrace where the family enjoy their aperitifs at sunset. The letterbox window provides a stunning prospect of the garden, with its rows of lavender plants leading on to a patch of original shrubs and plants and finally the mountain range in the distance. Christopher Fawcett's study is visible to the far right



SCREEN PLAY

The Moroccan home of Liliane and Christopher Fawcett is set within the epic landscape of the Atlas mountains. Indeed, architect Imaad Rahmouni developed his script to bring the surroundings more fully into the picture, deploying horizontal frames throughout the house to create vignettes of the spectacular country beyond. Who doesn't enjoy a grand opening? asks Marie-France Boyer. Photography: Roland Beaufre



LILIANE AND Christopher Fawcett's house, Hazarem, is situated on a large estate in the foothills of the Atlas mountains. It was designed by the architect Imaad Rahmouni, with gardens laid out by Arnaud Maurières and Eric Ossart (*WoI* Aug 2010). As inveterate travellers, the Fawcetts plumped for Marrakesh because it is so easy for their daughters Rita and Camille, aged 19 and 27, and friends to get there from London, even on a Friday evening. They like to have a house full of people: Hazarem was designed for togetherness.

Wanting to be in the countryside, they picked out a 17-acre plot right below Jebel Toubkal – the highest peak of the Atlas range – which rises to 4,167m. Shifting from blue to grey, from brown to green, and then to white when the snow arrives in November, the staggering beauty of this chain of mountains makes the Fawcetts' home something of a theatre balcony.

The couple wanted a modern house inspired in part by the traditional mountain dwellings, known as *douars*, they so loved. 'And certainly not a gilded Hispano-Moorish palace!' says Christopher, with a laugh. The Fawcetts quickly decided on Rahmouni after visiting some of his construction projects. An Algerian architect who trained in his native capital city, then Paris, Rahmouni worked at one time with Philippe Starck (*WoI* Sept 2015). He loves the work of Niemeyer (*WoI* Sept 2015), and this bright-pink house is reminiscent of Barragán (*WoI* Jun 2004).

Two monumental arches herald the entrance at the side of the property. Inside, an alleyway divides the house in two before leading on to a walled pond in the distance.

This passageway, which is decorated with a sculpture by Terry Haas incorporating light, Plexiglas and constellations, leads initially to areas for socialising and then on to the private rooms. The study is on the right, followed by the living rooms, an intermediate space, a dining room and a small television room on the left that faces a billiard room on the right.

Farther on to the right is the kitchen and pantry separated, by the billiard room, from the sauna area with its various shower and massage rooms. Four bedrooms for the family or very close friends are located right at the end. Liliane and Christopher's room looks out onto the Atlas mountains. For other friends and guests, the Fawcetts have installed bungalows inspired by the lodges at a Moroccan hotel called La Gazelle d'Or, where they used to hunt and of which they remain very fond.

Liliane was keen to create a consistent light, airy and simple ambience throughout the house, with splashes of bright colours such as the orange that flirts with a vintage 1950s style, or contemporary furnishings that range from Giò Ponti to Vladimir Kagan, passing through Gae Aulenti and Ingo Maurer, Christian Astuguevieille and Jérôme Abel Seguin. But she held back from bringing in precious objects, such as her collection of fine 1950s glasses: 'Here, a fossil, a shell and some basketwork suit me fine,' she says. The Berber carpets are traditional Beni Ourain, and all the textiles are by François Gilles (*WoI* Dec 2013) and handwoven locally. Liliane is particularly fond of the layout of the large rooms that have no specific functions, where people can meet up and socialise spontaneously.



Opposite: in the living room, a teak-root table by Jérôme Abel Seguin is flanked by two vintage De Sede Swiss sofas. Under the 1970s modular metal shelving stands a console table by Tom Dixon supporting two white Gae Aulenti 'Pipistrello' lamps. This page: in the same room, the fireplace has been adapted to house a metal artwork by Michel Deverne. In the far corner is a chest by Carl Hahn topped with an Ingo Maurer 'Samurai' table lamp. 'Cloud' pendants by Frank Gehry are suspended above



To the far left of this length-wise view of the main hall is a light sculpture by Terry Haas. Beni Ourain rugs lie on the floor. On the left are the doors leading to the dining room and bedrooms. Opposite them are the entrances to the kitchens, billiard room and sauna



There are separate sinks for the vegetables and the washing-up in the kitchen, which can accommodate up to 30 people. Condiments and harissa pastes line the shelves. The staff eat in a pantry kitchen, which, with its similar red colour scheme, is a close cousin to this





Opposite, top: located in one of the two guest bungalows, this bathroom is made out of a local stone. The iron-framed openings transform the landscape into a picture, one doubled in the mirror. Bottom: a riot of zinnias planted by Maurières and Ossart. This page: the bathroom seen opposite adjoins this orange bedroom. Two Hans Wegner armchairs stand on a Moroccan rug. The curtain and bedspread, embroidered with a diamond pattern, were supplied by François Gilles. An Ingo Maurer table lamp perches next to the bed



'When there's a party we often dance around a strange Vladimir Kagan sofa facing the long palm-tree window,' she reveals.

Liliane was brought up in a highly traditional way in the Poitou region of France, with a home teacher; she had lost her mother, who was American, at an early age. She knew she wanted to become an archaeologist or a valuer and auctioneer: 'Objects speak to my imagination,' she explains. So this cheerful, direct and energetic woman first attended the Ecole du Louvre and then studied law with a thesis on design and artist copyright, which brought her back to objets d'art. In London, where she had gone to perfect her English, she met Christopher – a financier of French, English and Danish extraction – married him and, in 1984, opened the gallery Themes and Variations, specialising in postwar vintage and contemporary design. She focused on three unknown, offbeat characters – Tom Dixon, André Dubreuil and Mark Brazier-Jones – exhibited Fornasetti (*W&I* Nov 1984) and Giò Ponti, and developed a passion for 1950s glassware. 'For ten years, between zero and 15 people came to my openings,' she reveals, 'and then, in the 1990s, design took off thanks to the rapid growth brought about by the internet.'

It was Christopher, more involved in the architecture of the Moroccan property than its interior design, who insisted that Rahmouni add an upstairs floor. He was fascinated by the view, which the architect has framed in a dramatic way with sets of 'screens'. Christopher went on to install a study up here in which his old history and geography books, atlases and accounts of early European

travels to Morocco are heaped haphazardly near a large stuffed crocodile and two old leather club armchairs. 'A room without design,' he points out, with a smile.

To link the guest bungalows with the house, the swimming pool and the tennis court, Liliane and Christopher asked Maurières & Ossart to transform what was a rural no-man's-land into a garden. So they created paths. They kept the fig and olive trees and all the existing old vegetation, including some very tall palms, and organised the foreground into a 'stage' striped with aromatic plants in soft colours, on top of which the Atlas mountains appear to stand. Level with the house, along the vertical or horizontal rectangular windows at the back, they have planted unusual species, some of them sculptural. They evoke outdoor pictures reminiscent of the work of the French naive painter Le Douanier Rousseau.

All around the house farm operations carry on, involving wheat, alfalfa and groves of 400 olive trees. 'We very much like the reality of this agricultural life; we make our own bread and our own oil,' explains Christopher. And when the full heat of the sun beats down on Morocco, the whole family ritually decamps to France, settling in for a long, sedentary month at the old family château in the Poitou, a rural province totally unknown to mass tourism and still quite a long way from the 21st century ■

Themes and Variations, 231 Westbourne Grove, London W11 (020 7727 5531; themesandvariations.com). 'Taller, Longer, Crumpled', by Toots Zynsky, runs 4 Nov-5 Dec. Imaad Rahmouni. Ring 00 33 1 40 21 01 05, or visit imaadrahmouni.com. Arnaud Maurières & Eric Ossart. Visit maurieres-ossart.com



Opposite: in the master bedroom, a Giò Ponti desk stands on a Beni Ourain rug. The cotton curtain and bedspread are both from François Gilles. This page: *gebs* (decorative plasterwork) cover the fireplace in a guest bedroom. An Ingo Maurer 'Poul Poul' lamp is by the bed. In the foreground is a 1920s Hispano-Moorish chair

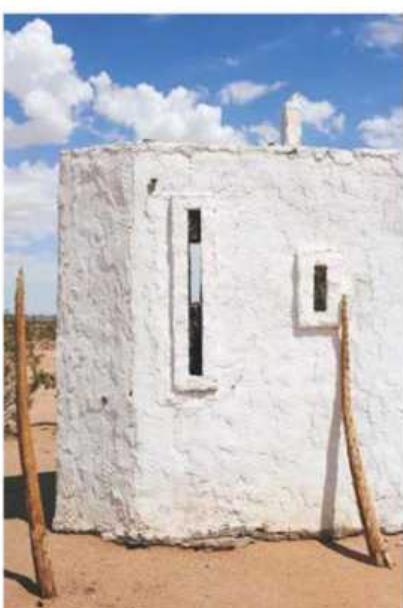




NOAH'S ART

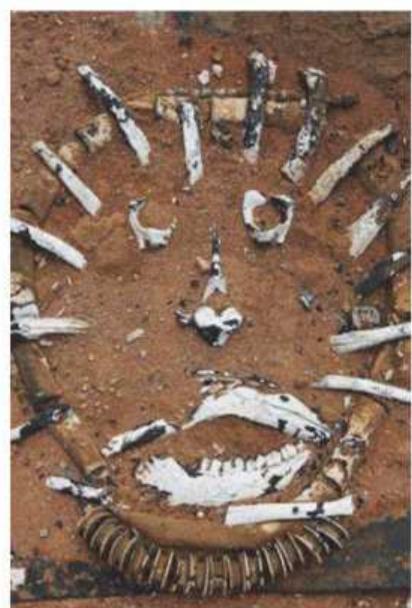
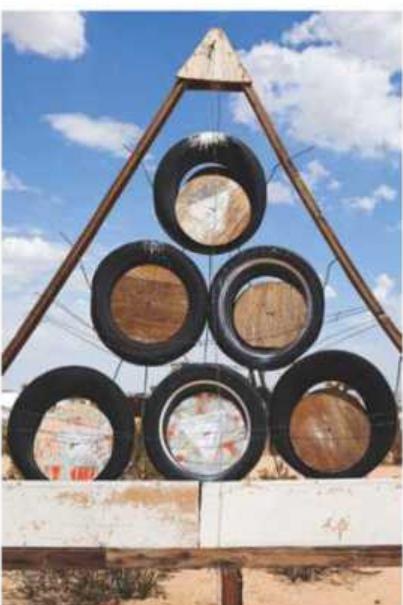
For six days in August 1965, the Watts riots rained down destruction on the streets of Los Angeles. But for Noah Purifoy, wreckage salvaged in the aftermath of the cataclysm provided the genesis of a radical fresh start. Today, his remarkable junkyard sculpture museum near Joshua Tree in the Mojave Desert stands as a testament to one man's singular vision. Susan Morgan sets off into the wilderness. Photography: Dominique Vorillon

Opposite: visitors are welcomed by an archway made out of car tyres. Top left: two bicycles perch on a plank atop a shack in *No Contest* (1991). Top right: the windowless *Cathedral* (1991), a circular, two-tiered structure of weather-beaten wood. Above left: a steep staircase is mimicked in *65 Aluminum Trays* (2002). Above right: between the latter and a residential trailer, *Ode to Frank Gehry* (1999) re-employs old shipping containers



This page, clockwise from top left: *The White House* (1990-93), an open-plan exhibition space; industrial rubble mingles with igneous rock in this Modemist stack echoing an ancient cairn; Purifoy drew on his time as an industrial-arts teacher and metal worker for this untitled sculpture of metal tubing; open to the elements the sculptures inevitably wear over time. The artist called this 'an intricate part of the creative process'; a 'Newton's Cradle' is strung with bowling balls; the undated *Asylum* appears in the desert like a jail in a Wild West cartoon. Opposite: two catamaran hulls nosedive into the earth





Top left and top right: the cast-concrete *Spanish Arch* (2000) is imprinted with traces of clothing and found objects. Middle left: tyres encircle tatty plywood in an untitled 1995 sculpture. Middle right: a corrugated-steel Quonset hut serves as a gallery space. Above left: in *Old Volks at Home* (1994), far left, the red bonnet of a Volkswagen Beetle crowns a wall-sized metal structure. Above right: bits of white porcelain are arranged into faces and decorative motifs. Opposite: there are several full-scale performance spaces on site. This vaulted roof is made out of cast-off metal casings from fluorescent tubes





IN 1989, when Los Angeles-based artist Noah Purifoy abandoned city life to resettle on a 2.5-acre parcel of land in Joshua Tree, California, he was disheartened by the bleak terrain and harshness of the seasons. ‘Because of the vast space and the Joshua trees, it just gives the impression of desolation and sheer poverty, actually,’ he recalled. ‘The earth is poor. It won’t bring forth green stuff.’ Situated in the Mojave Desert 210km east of Los Angeles, the area was named for its native yucca shrubs, *izote de desierto* (‘desert daggers’), scruffy agaves whose spiky-leaved limbs appear to shake heavenward. The uncultivated high desert ground is crusted and fragile, perpetually subjected to strong winds, intense heat and winter frosts. Despite his initial uneasiness, Purifoy soon welcomed the ostensible emptiness and hush of the landscape. ‘Most artists are extremely sensitive to noise, because they spend quiet times in their head,’ he observed after his first year of living down an unpaved road, a 15-minute drive to the nearest shop. ‘Here in the desert, the rabbits, the birds, the scorpions, the lizards all run quiet. You can see them for long distances, but you can’t hear them. The birds squawk, the quails squeak, the buzzards buzz, or whatever they do... it’s a haven for wildlife.’ In the desert, Purifoy embraced a simpler economy and the opportunity to create outsized assemblages in the open air. Joshua Tree became a true home and his art flourished there over the next 15 years.

Purifoy was 72, retired and living on a fixed income, when he relocated his studio and started building his astonishing outdoor museum. Born in the small farming community of Snow Hill, Alabama, he grew up in Birmingham, the tenth of 13 children. After receiving a degree in history from the state teachers’ college, he taught high-school industrial arts before enlisting in the US navy during World War II. Deployed as a carpenter’s mate, he shipped out of California and constructed airfields and prefabricated metal

Quonset huts in the South Pacific. After returning to the States, he completed a graduate degree, considered a PhD programme, rejected that plan (as ‘a white thing’ related to elitism), moved west and entered into a career as a social worker. Intellectually restless, socially engaged and unhappy with his job, Purifoy enrolled at LA’s Chouinard Art Institute. Although he had no interest in drawing or learning how to re-present the existing world, he had a hunch that the creative process of art could function as a dynamic, non-verbal language that might animate questions, underscore juxtapositions, clarify certainties, or provoke change.

Throughout the 1950s, Purifoy designed modern furniture, built hi-fi cabinets and worked as a window dresser. In 1964, as part of a group that included artist Judson Powell, he co-founded the Watts Towers Arts Center, which is located adjacent to Simon Rodia’s eponymous monuments. Purifoy became director of the centre, developing community-based art programmes and introducing students to the home-brewed alchemy of assemblage. ‘In junk art,’ he noted, ‘we take two unlike objects and put them together. And you can transfer this to human experience.’

In August 1965, the Watts rebellion erupted in Los Angeles: six days of rioting, arson and police brutality that left 34 people dead and 977 buildings destroyed. Purifoy and Powell watched aghast from the arts centre and eventually ventured out into the smouldering neighbourhood. By September, they had collected and stored three tons of debris, charred and molten evidence that continued, as Purifoy put it, ‘to haunt our dreams’. The following spring, they invited six other artists to join them in sifting through the salvage to compose new works, translations of the August uprising. Featuring 66 sculptures, *66 Signs of Neon* premiered in Watts in April 1966, was presented at nine student unions and one art gallery, then sent to Germany courtesy of the US



Office of Information. The riots and exhibition were turning points for Purifoy. Although he'd studied Dada and Freud, made easy references to Dubuffet's assemblages or Duchamp's ready-mades and sly wordplay, he felt that he was still casting about for his own idea and way of working. 'I had a beret and all. I ate cheese and drank wine,' Purifoy admitted drolly. 'But I wasn't an artist yet until Watts. That made me an artist.'

Purifoy continued to generate new assemblages from old junk while actively travelling the college circuit as a visiting artist and lecturer. Returning to social work, he served as director of a Los Angeles mental-health facility developed specifically to assist the African-American community. In 1976, Governor Edmund 'Jerry' Brown appointed Purifoy as a founding member of the California Arts Council; away from his studio, he spent 12 years as a policy-maker, developing arts programmes for institutions ranging from care homes for the elderly to prisons. By the late 1980s, just as he'd resumed art-making, his landlord decided to sell the building where he'd lived for 30 years.

When artist Debby Brewer, a long-time friend and former teacher at the Watts Towers Arts Center, offered him land in Joshua Tree, Purifoy hauled his archive of urban rubble and discarded objects out to the desert and set to work. Since 1971, he'd steadily been circling ideas about environmental sculpture, free-standing assemblages constructed from odds and ends, extraordinary installations built to a human scale and prone to decay.

Living in a climate-controlled trailer on the property, Purifoy shaped his plan to develop the acreage into one extensive art piece. An entry path is marked with automobile tyres sunk halfway into the sand, an undulating black border precise and unexpected as some knee-high industrial allée. Architectural fragments and flotsam – curvaceous balusters, stout newel posts, fishing nets, cargo

hooks – are arranged in shadow boxes vast as billboards. And vertiginous structures – a vaulted theatre framed in metal casings culled from fluorescent tubes, a swooping staircase featuring a waterfall spill of cafeteria trays, and two columns of stacked porcelain toilets, tethered to the earth with guy wires, that appear to square off. Purifoy worked from morning until night, gathering, sorting, constructing and gardening. As he planted feathery tamarisk trees, brittle creosote bushes, cholla cacti and prickly pears, he sketched out a floor plan on the blank earth. 'Setting foot on Noah's sculpture site, I felt like I was invited to walk into somebody's kingdom,' remarked artist Ed Ruscha, a fellow desert resident who gifted an additional 7.5 acres to Purifoy's tract.

Until 1999, when the non-profit Noah Purifoy Foundation was established to preserve and maintain the site, Purifoy had worked entirely on his own, operating heavy machinery, hoisting, rigging and building. 'My first memory of him was arriving at his spot in Joshua Tree and watching this 79-year-old man pulling a railroad tie with a rope,' marvelled C. Ian White, another artist who went on to become a regular visitor, often 'bearing truckloads' of objects, student labour and art patrons.

Purifoy lived modestly and died in a fire in 2004, having fallen asleep while smoking in his studio. 'I think my mother must have held me up by the heels when I was not two years old yet and said that I had to be somebody,' he told an interviewer in 1990. 'So I set off to interpret that for the rest of my life.' And Joshua Tree, he added, was a rather pleasant place to live forever ■

The Noah Purifoy Outdoor Desert Art Museum of Assemblage Sculpture, 63030 Blair Lane, Joshua Tree, CA 92252, USA. For information, ring 001 213 382 7516, or visit noahpurifoy.com. 'Noah Purifoy: Junk Dada' runs at the Los Angeles County Museum of Art, 5905 Wilshire Blvd, Los Angeles, CA 90036 (001 323 857 6000; lacma.org), until 27 Sept

DIAL M FOR MICHAEL

Like a Hitchcock finale, Michael Smith aims for his finished projects to 'relieve the anxiety' of his clients. The President's decorator drew the analogy at this elegant Hamptons hideaway, whose owners, having employed him 14 times before, certainly knew the man to call. Text: Carol Prisant. Photography: Ricardo Labougle

The rear of the main house, a 21st-century take on a colonial saltbox, is reached by walking down a rough-edged pebbled path created by Arne Maynard





Overlooking the barn-like living room is the clerestory window of an upstairs study. Michael designed the chevron-patterned rug specially for the house





Top: provincial chairs from Jamb are set round a large dining table at one end of the living room, while a round mirror reflects its fellow across the space. Middle left: beneath another circular mirror by the garden door in the guest house is a Scottish Arts and Crafts chair. Standing in front is a round wooden Secessionist table. Middle right: unusual yellow foxgloves cluster beneath a multi-trunked tree. Bottom: Arne Maynard's choice of lavender and box hedging was informed by a two-day recce of the local area's flora



Top: at the end of the double-height, gabled master bedroom is a large seating area. Hanging above two black wicker Bielecky Brothers chairs (middle left) is Ben Nicholson's oil-and-pencil work, *Sept. 53 (Balearic)*. Middle right: the interior of the canopied bed is dressed in 'Chatham' fabric from Michael's 'Jasper' collection. Bottom: a George Nakashima table makes a grand centrepiece in the main house's mud room. The Swedish kilim was bought from Mansour, while the wall mirror came from New York's Valerie Goodman Gallery





This page, clockwise from top: the main house looks over a stretch of beach known as Double Dune, part of which has been planted with native shrubs; the bathroom and dressing room are fitted with stone surfaces and a rambling chandelier specially commissioned from Ann Morris; on a clear day the pool is almost exactly the same colour as the sea, which is just 150m away; the open terrace with wooden loungers makes a prime sunbathing spot. Opposite: large windows throw the garden's natural light onto a freestanding tub



THREE TO FIVE

hours from Manhattan by car, 25 minutes by private plane, the gentle village of East Hampton feels something like New England. It has a village green, a town pond, windmills, for heaven's sake, and swans. Of course swans. East Hampton is the chic Hampton, the old-money Hampton, and some folks live here year round, but most are summer people. Like the clients designer Michael Smith and architect Oscar Shamamian built this house for. 'We wanted to design a house that would be traditional in composition and materials,' says Oscar, 'yet have a clean, rational interior that would nicely align with the clients' and Michael's vision for the décor.' Michael oversaw the process from the start: from the 'agrarian' shacks-in-a-field phase to the size-of-each-room phase to the window-glass and landscape phase. The project took four years, and 'It must have been something like childbirth,' Michael says. 'Hard at the time, but almost forgotten today.'

Multi-tasker that he is, Michael can veer with ease from childbirth, say, to a discussion of Alfred Hitchcock. The director's favourite device, he tells me, was to place perfectly ordinary people in harrowing circumstances. In classics like *North by Northwest* and *Vertigo*, Hitchcock had his viewers identifying so thoroughly with the unexceptional likes of, er... Jimmy Stewart and Cary Grant... that they'd become unbearably anxious until, in a terrifying denouement, their anxiety was thankfully discharged. 'Which is really why we enjoy his movies so much,' Michael explains. 'What most of us love best in life, in fact, is not feeling insecure, and a little like Hitchcock, I've always felt that relieving anxiety is a big part of my job.'

Well, he's pretty much nailed it there. And, conveniently for us, this project is a perfect case in point.

Who, after all, could feel even minimally insecure in Michael Smith's commodious sofas, or in his chairs? They look like upholstered hugs. Not clients like the President of the United States, certainly (for whom he did the White House). Not the owners of this weekend house, who are so thoroughly pleased with Michael Smith that this is their 14th joint project. (Check out their handsome Mallorcan getaway in *Wol* June 2010.) 'We got exactly what we wanted, and more,' they say happily. 'This house has an old soul, but is still so fresh and young.' They absolutely love escaping here, where the living is barefoot and easy, and where, unburdened by care, they have no antiques to dust, no silver to tarnish. All they have to worry about, really, is whether the glass in the windows will withstand September's hurricanes, and whether those storms will erode any more of East Hampton's perfect beach. With a nice heated pool, however, and all one's glazing up to code...

Actually, there are *two* houses on this property: the main house, facing the water, and directly behind it, the guest house. Running between the two, like a flowery, tapestry belt, are quiet rows of weathered fencing, fruit trees, perennials and overgrown gravel paths. Renowned

landscape designer Arne Maynard (*Wol* May 2015) has lovingly nestled those dwellings on fat cushions of lavender, phlox and miniature box. Tumbled and soft, like the beach grass and sand, they defy architectural rigour. Note the pebbly path with an uneven selvage of verdant shrubbery. It's a garden that makes one smile.

Both houses are in what I call the Rustic Weekend style. 'In some perfect world,' Michael says wistfully, 'I'd hoped to give the interiors a vernacular feel.' What he wound up with, in the living room, at least, was a space that 'looks a little like a barn' (note those limewashed rafters overhead). In the rest of the house, however, he went 'as small as possible, so it would feel more domestic'.

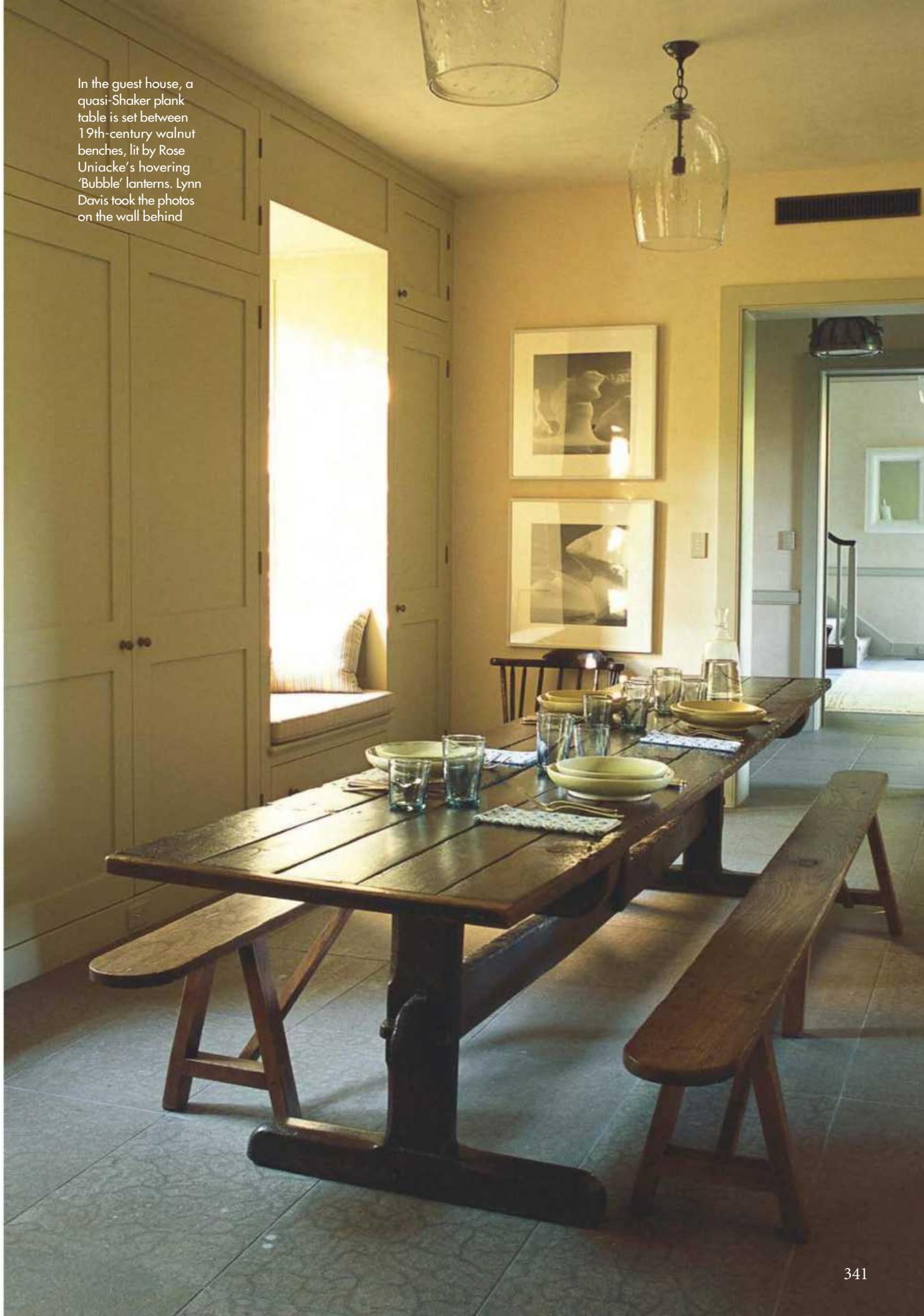
Michael is keen to point out that there's no 'California decorating' here. Now I've always taken that to mean tons of room for entertaining; neutral backgrounds; brilliant accent colours; contemporary furniture and art to match (not a fusty old master in sight); cord upon cord of 'reclaimed' wood (meaning 'used'); acres of windows, pillows and throws and 'ginormous' screening – and great rooms filled with the sort of overscaled, weltless seating that won't leave an impress on sunburned thighs. Family-friendly spaces. Totally. And every one – awesomely, advertently – looking like pots and pots of money.

But he doesn't do 'California' at all, Michael explains. Especially the all-white-beach-house variety. He considers that too obvious. Too white. Too... easy. Here, for example, he opted for 'no colour'. So while these interiors are unquestionably beige-y and blueish, there's nothing overt to remind one of 'beaches or sand or sky'. He adds, too, that right from the get-go, Michael Smith (who's a brand these days) works on the premise that everything he designs – interiors, handsome furniture, versatile fabrics, home fragrances, bath fixtures, lighting – should be a personal challenge. No decorative walks in the park, then. Nothing remotely predictable. 'My best trait,' he admits, '– as well as my worst trait – is that I'm easily bored.' And he obviously delights in making things tough on himself. Which is why, despite his being 'a sucker for brown and white batik', and despite his love of the 1970s, he typically eschews that in his work. He depends instead on what he calls his greatest asset: 'dancing on the edge'.

Okay, I get it now. We're circling back to Hitch. (I feel that, after 900 words, I know him well enough to call him Hitch.) Because it's clear as a crop-duster's sky that what Michael's been telling me all along is that he loves being a risk-taker. He loves being that Cary Grant guy in the cornfield: the guy who replaces the *Torn Curtain* of his harried clients and carpets *The 39 Steps*. He's making and taking the metaphorical heat, so to speak, to keep those clients feeling so secure and so safe in our insecure and angst-filled world, that they sink gratefully back into 100 per cent down, take a long pull on that large Diet Coke (lots of ice), sigh deeply and try – in a very laidback way – not to spill the popcorn on the sofa ■

Michael S. Smith. Ring 00 310 315 3018, or visit michaelsmithinc.com

In the guest house, a quasi-Shaker plank table is set between 19th-century walnut benches, lit by Rose Uniacke's hovering 'Bubble' lanterns. Lynn Davis took the photos on the wall behind



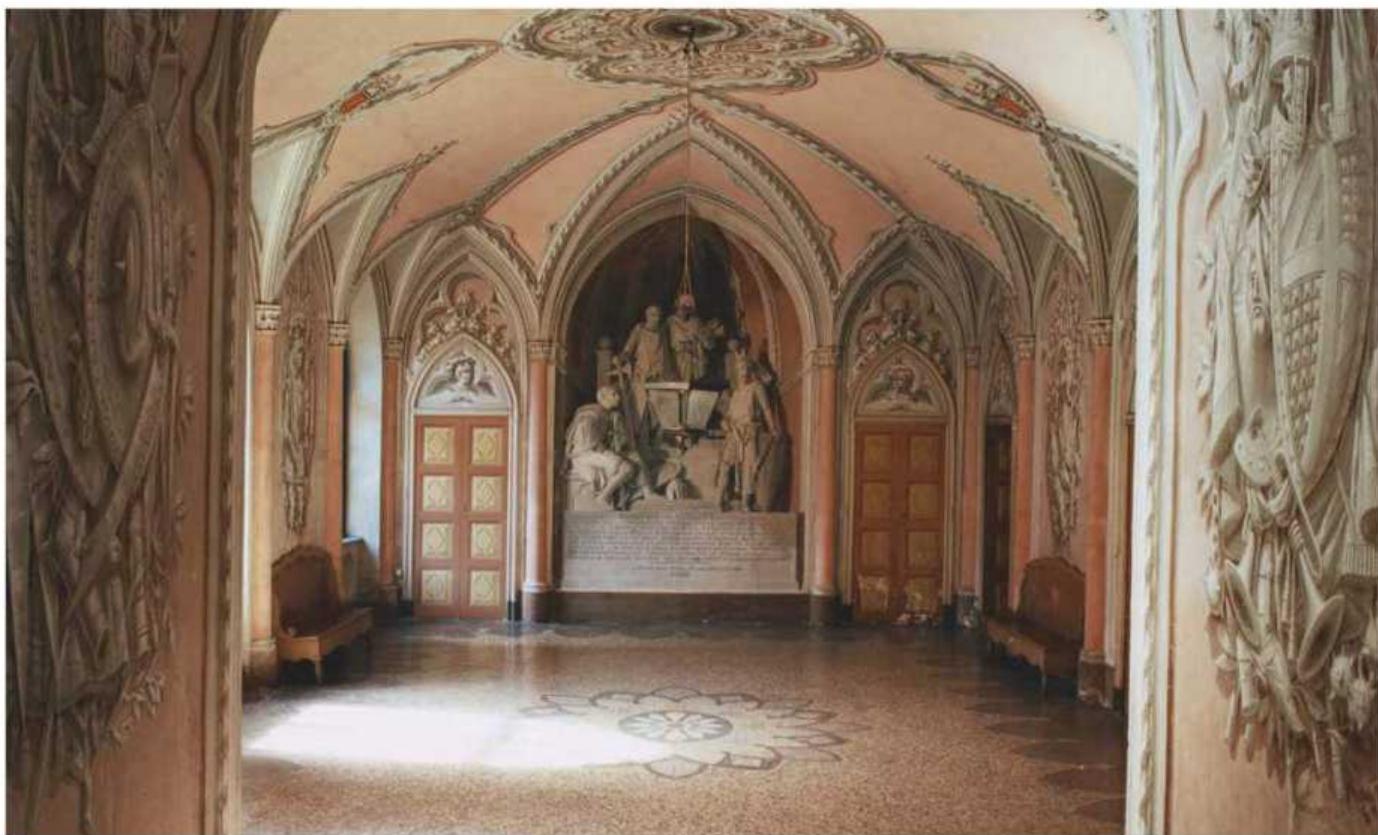




MY KNIGHT ON INSTAGRAM

After inheriting a Medieval castle, Giose Sannazzaro, an Italian history buff with a penchant for period dress, began posting selfies in situ. The castle's fine French wallpapers and heraldic murals, preserved since a Romantic renovation in 1854, caught the eye of Marella Caracciolo online, who began a real-life quest in search of these untouched relics. Photography: Tim Beddow

Left: hanging above the castle's only surviving wooden floor in the dining room is a Murano-glass chandelier, made in the mid-18th century. It still holds candles, not light bulbs. Above: a Baroque console table stands beneath paintings by Angelo Maria Crivelli

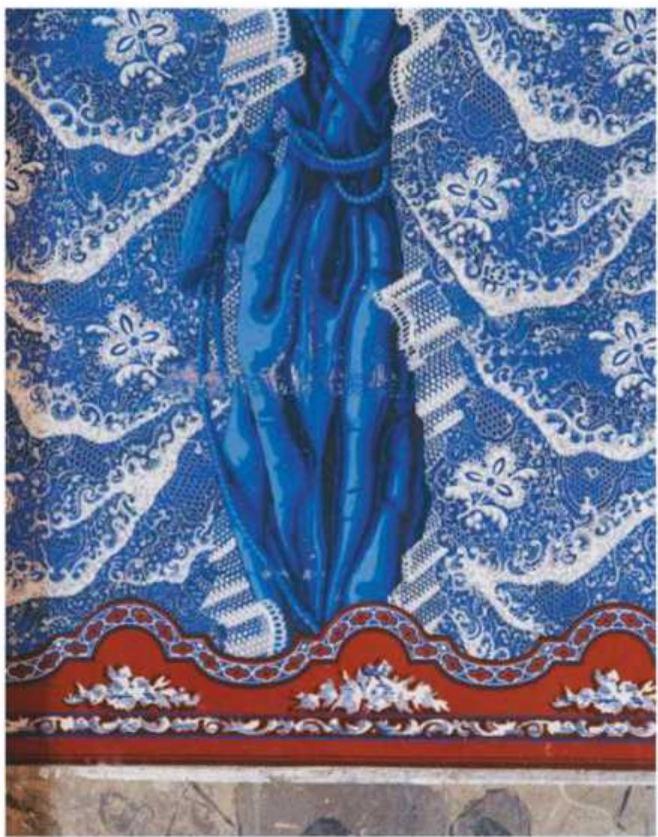


Top: in the 1850s Paolo Emilio Morgari created the *encausto* painting at the end of the entrance hall by burning waxy paint onto the wall.

It tells the story of Frederick Barbarossa giving the Sannazzaro cavaliers permission to build the castle. Above left: the family coat of arms can be found between two Neo-Gothic windows. Above right: the wrought-iron lantern dates from the same time as the murals



Top: known only as Grosso, the painter responsible for the ballroom's fresco died while executing it. According to castle legend, his ghost still lingers. Above left: the ballroom's leitmotif, abundance, is expressed in the minutiae, such as the carved fruit on the door frame. Above right: Giacinto Sannazzaro's second wife designed the red sofa, now in the anteroom, to hide her predecessor's coat of arms on the ballroom floor



I DISCOVERED THIS

story on Instagram. Having signed up to the social network in order, so I told myself, to check on my daughters' whereabouts, I quickly became an addict, posting away and peeping into other people's lives. One day, I found several 'likes' to my photos by someone I did not know and whose name – 'the divine knight', or something to that effect in Italian – piqued my curiosity. I clicked and found myself staring at selfies of the mysterious 'knight' impeccably dressed as a Napoleonic soldier and a 19th-century Piedmontese cavalry officer. Even more surprising was the background of these photos: a series of perfectly preserved Napoleon III interiors covered with what looked like a ravishing collection of mid-19th-century French wallpapers. Thrilled, I sent the knight a message: 'Where are you?' 'Castello Sannazzaro di Giarole, near Alessandria in Piedmont,' came the reply. It so happened that I was on my way to Turin by train a few days later. I Googled the location and found that Alessandria was just a couple of stops before my final destination. From the station, I could hop in a taxi and be at the castle in 20 minutes. I asked the divine knight if I could drop by for a visit, he said yes, and that's how this story came to be.

Castello di Giarole is an imposing Medieval bastion – complete with a moat and a watchtower – southwest of the Po valley, about halfway between Turin and Milan. Surrounded by a handful of small rural houses and immersed in a landscape of vineyards and oat fields, it looked daunting as I peered at it from the cab window. Which is why, before ringing the bell, I telephoned a friend to let him know where I was, just in case I failed to reappear in due course. This turned out to be an unnecessary precaution. The man dressed in corduroy trousers and a checked shirt who came to greet me could not have been more civil. His name is Giese (Giuseppe) Sannazzaro. He is the descendant of a distinguished dynasty of army men who fought alongside the Holy Roman Emperor, Frederick I, whose flowing red beard earned him the nickname 'Barbarossa'. Giese, an economist and financial consultant whose penchant for history is nourished by daily visits to a family archive that goes back 900 years, reveals it was thanks to his ancestors' loyalty to Barbarossa that they gained both their riches and a special permit, dated 4 December 1163, to build a fortified castle anywhere they liked on their land.

Despite its imperial genesis, the story of Castello di Giarole and the Sannazzaro family rolled on more or less placidly through the following centuries according to a low-maintenance pattern that characterised life in this castle-filled region. It was the kind of place dictated not only by the rhythms of a fertile agriculture but by a sensible and parsimonious administration and a sober way of life.

This prosaic dimension was obliterated in the mid-19th century by an event that altered the castle's interiors forever: the marriage between Count Giacinto Sannazzaro, Giese's great-grandfather, and Gabrielle Caron de Saint-Thomas de Briançon, an aristocratic beauty of French-Savoy origins. Giacinto, recalls Giese, was the first member of the family to become the sole proprietor of the castle after his father bought out all the cousins.

One of the wealthiest heirs of his generation in northern Italy, Giacinto was madly in love with his wife. When it became clear that the marriage would remain childless, marking – or so he thought –

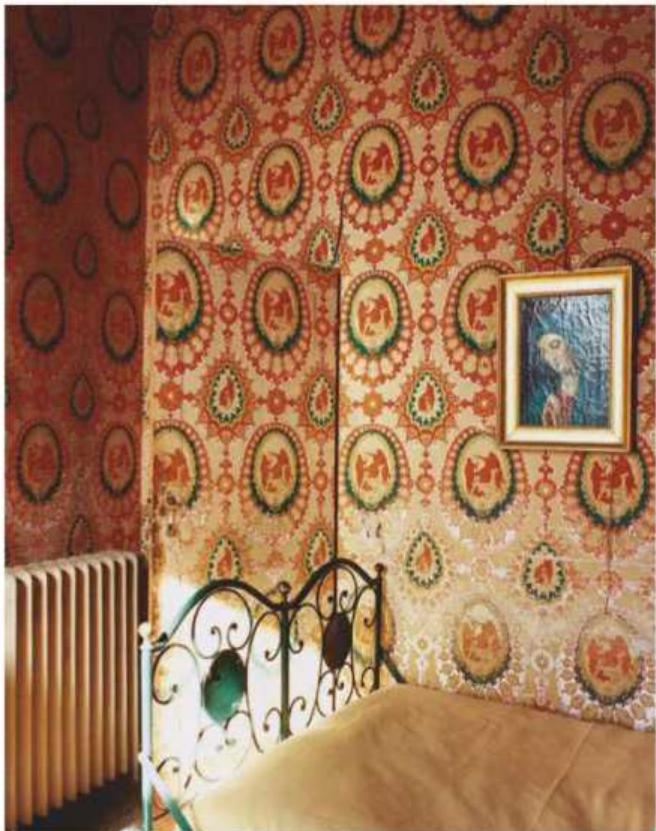
Top: the Blue Room, or Lace Room, is so called because of its roller-painted French wallpaper, which dates from the 1840s to 1850s. Above: a portrait of Santa Rita, patron saint of impossible causes, hangs above an Egyptian-style sofa attributed to Henry Thomas Peters, an English furniture-maker working in Genoa in the mid-19th century. Opposite: the Blue Room was historically used as a guest bedroom







Left: the Pink Room, with its water-damaged ceiling (top), once belonged to Giose's grandparents. He likes the painting as it is, preferring authenticity to polished restoration. Above: one of the castle's many fireplaces. Central heating wasn't fitted until the 1920s



the end of his family line, he decided to splurge the greater part of his fortune on transforming the castle's gloomy interior into a fantasy. This, he hoped, would alleviate the ennui of his wife, who every year spent five months in this desolate landscape.

After several years of planning, work began in 1854. A floor was added to the north wing and the height of the Medieval watchtower was greatly increased. The 16th-century, south-facing façade, containing the entrance, was left as a romantic ruin. 'The contrast between the older parts and the new ones is jarring,' says Giose, who has written a brief history of the castle for his family. 'But to me, they are evidence of a layered family history.'

The results of this major mid-19th-century renovation are first seen in the grand entrance, a hall of arms straight out of a Walter Scott novel. Its Neo-Gothic allure is accentuated by fake trophies and a huge fresco by Paolo Emilio Morgari, a well-known painter at the time, showing the four founding members of the Sannazzaro dynasty all dressed as Medieval knights as they receive the permit to build the castle from Emperor Barbarossa.

The staircase decorated with Neo-Gothic trompe-l'oeil murals leads up to the 90sq m ballroom. Here the military theme gives way to a mellower mood. Dominated by a series of painted allegories depicting scenes from the lives and works of Dante, Raphael, Michelangelo and Petrarch, it's markedly more Neo-Renaissance in style. Intertwined in marble in the centre of the floor are two family coats of arms – those of Giacinto and his wife, Gabrielle.

Back to the best part of this story: the roller-printed wallpapers on Instagram. Sadly, there is no trace of their acquisition in the archives, besides a few pages of old French magazines that Gabrielle must have shown her husband. What Giose does know is that they were imported from France in the 1850s specifically for the bedrooms. Most of them, except one replicating fine white lace against a dazzling electric-blue background, have a rich floral theme.

The marriage between Giacinto and his cherished wife ended prematurely with her death in 1868, when she was 47. Within a year, Giacinto had married another noblewoman of French heritage, Aline Seyssel d'Aix, who bore him four heirs – three boys and a girl. What had remained of the family fortune after the epic renovations was by now mostly spent, which was not a bad thing, says Giose, philosophically. The 'nouveau pauvre' status of the family ensured that these gorgeous interiors have remained virtually unchanged since 1859, when Napoleon III and Vittorio Emanuele II, who would become the first king of Italy two years later, visited Giarole at the height of its splendour.

Giose inherited Castello di Giarole and came to live here in 2006 with his wife, Letizia, their daughter Ludovica, who is now 13, and family friend Giuliano Catanzariti. The quartet have a hands-on approach to the upkeep of the castle and they've transformed three pretty rooms into a B&B for travellers. A couple of times a year, the castle fills up with friends from far and wide for all-night burlesque bashes (hence the Instagram selfies). 'Parties aside,' says Giose, 'thanks to Giarole we have learned to live a sober life, with rickety heating and patches on the wallpaper. Preserving these interiors is my legacy for the future' ■

Castello Sannazzaro, 5 Via Roma, 15036 Giarole AL, Italy (00 39 335 103 0923; castellosannazzaro.it)

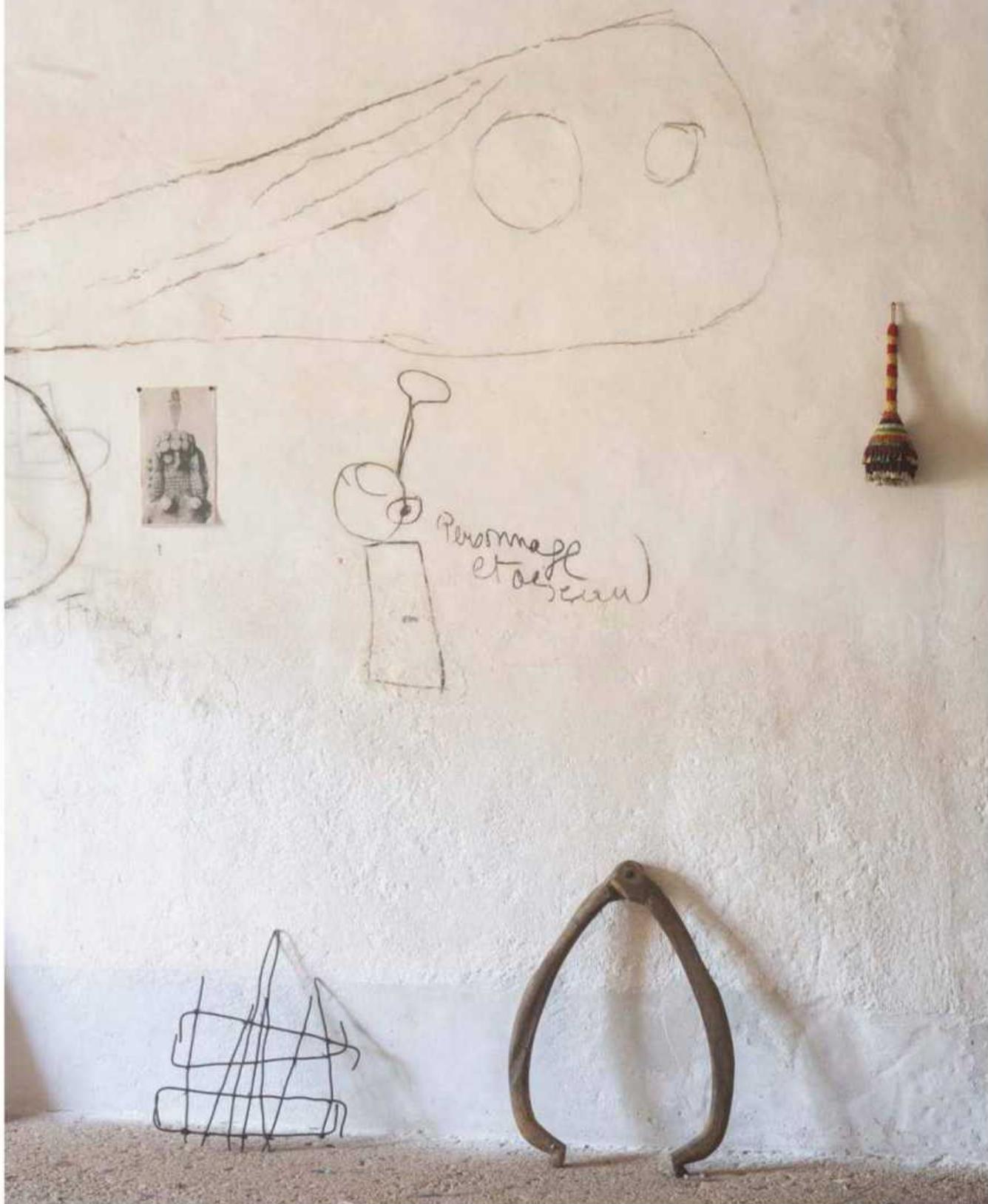
Opposite: in the old room of an eccentric great-great-aunt, a picture called *Unnecessary Luxuries* hangs above the bed – it shows a woman admiring her jewels. Giose and his wife found the floral fabric for the upholstery. Above: the pendulum clock is one of few 18th-century items in the castle. Above: their daughter sleeps in a wrought-iron bed in the Orange Room, named for its Roman-sacrifice-themed wallpaper



This page: Miró always prepared many canvases in case the muse should descend. Opposite: on the entrance wall of the Son Boter studio, a graffito of a long head, based on a stone

found at the beach, would become a large marble sculpture called *Femme à la Chevelure Défaite*. Leaning against the wall are a primitive sardine grill and a yoke for mules





DRAWN FROM DEEP

In 1959, Joan Miró bought an 18th-century house in Mallorca to serve as additional studio space. Filling its shelves with humble found objects, and graffiti-ing on to its white walls, the Modern master allowed its special ambience to operate on his subconscious in Surrealist style. As his grandson Joan Punyet Miró writes, the whole building became 'a sort of sketchbook' for working out larger compositions. Photography: Jean Marie del Moral



This page, clockwise from top: in the largest room on the first floor, the windows are covered with interwoven palm leaves, a traditional decoration at Easter in Mallorca; a painted terracotta container – one of several objets trouvés sitting on the mantelpiece – is typical of the island's 2,000-year-old Siurell ware, a Greco-Roman hybrid; propped up against the wall are two canvases in a very preparatory stage that evoke large-breasted women; the box marked 'FRAGIL' (in Miró's own hand) once contained components of large sculptures – it went regularly back and forth between here and the foundry where the pieces were constructed



This page, clockwise from top: in among found objects – a gourd, a straw hat, a vase and a photo of a big-eyed Syrian statue – Miró graffitied his visions directly on the white wall. 'Beau comme une cathédrale gothique' and 'Objet dans le calme' are just two of the scribbled titles visible; in the garden at Son Boter sits *Oiseau Solaire*, an emblematic bronze sculpture of which the art critic David Sylvester said its meaning changed as you walked round it; tentative charcoal lines on two primed canvases suggest the artist groping unsuccessfully to summon images from his subconscious; a provisional title, 'woman and bird', snakes round the image of an ancient archer in relief



9 14 20

14 20



In the bathroom,
two sketches for
future sculptures
look down on
various objects
displayed on
the lid of the bath





This page, clockwise from top: an abandoned canvas dominates one side of the 18th-century kitchen, where folkloric figures, shepherd's tools and old storage vessels intermingle; when Miró was asleep, the random objects on his studio shelves would dance in his dreams, evoking new figures; more graffiti and other strange elements interact in the basement. Following the writings of Breton, Aragon and Soupault, the artist was influenced by Surrealist automatism, in which drawing was largely freed from rational control, the maker instead relying on a loose association of images; this pottery chicken is typical of the local peasant vernacular loved by the artist. Opposite: lining up in the red room, on the first floor, are *curritos*, handmade figures sold at the *mercadillo* in Madrid, given to Miró on his birthday by his Spanish artist friend Antonio Saura



JOAN

Miró was one of many 20th-century artists keen to break new barriers and open up revolutionary perspectives. His striking vision, informed by Dada and Surrealism, and his connections to other practitioners, poets, writers and musicians, made him one of the outstanding figures of his age. He spent most of his life between Barcelona, Paris and Palma de Mallorca, where he died on Christmas Day, 1983, at the age of 90. That said, he did travel – to New York City and Tokyo, for example – and his influence can be seen on Rothko, Pollock and Motherwell. Conversely, Japanese calligraphy made itself felt in the Spaniard's work, liberating his brushstrokes and sparking gestural freedom.

In 1956, at the age of 63, he had a studio built for him in Palma de Mallorca. He was finally able to settle down on the Mediterranean island where his mother, Dolors, and his wife, Pilar, were born and where he had always maintained strong links. Miró needed a large space to work on monumental canvases, triptychs and many paintings simultaneously. The studio, designed by his close friend Josep Lluís Sert, matched his needs perfectly; it also stands as a landmark of Modernist architecture. Miró regarded the Sert studio as a spaceship where he could travel to new dimensions, and where he could express sensual joy. Unlike his later studio on the island – photographs of which are shown here – Sert's is different in having been built specially for him; the architect took on board all Miró's requests regarding dimensions, light and, in particular, the structural re-creation of a shell, where the artist could immerse himself in poetry and silence.

Three years later, in 1959, thanks to a Guggenheim international award, Miró acquired a *possessió*, or typical rural Mallorcan house, dating from the 18th century. A German woman, Baroness Munchausen, bought it in the 1940s, renting out its rooms to travellers. Miró was always curious about the house that adjoined his property, just 20m up the hill. On the aeroplane back to Spain from Washington, DC, where he had collected his award from President Eisenhower, I am sure he determined to pay the baroness a visit. Soon that's just what he did, eventually buying her outstanding old house. Miró became bewitched by the interior. The thickness of the walls, their history, the ancient materials used in their construction and the manual process that created their texture made of Son Boter a sort of cave where the druid could prepare his secret formulas and perform his rituals.

The telluric realm beneath the earth can be felt here. The cracks, irregular walls and twisted ceilings generate a special aura like that of a monastery. The limewashed walls and blue-painted ceiling beams are typical of these old houses, and need to be redone every year to keep them clean and fresh. Miró modified nothing. For him, that would have erased its life force. He just emptied the house and began to bring in all sorts of bizarre found objects, together with everything he needed for his work: rolls of canvas, unfixed stretchers, nails, glue, hammers, scissors, boxes, oil, acrylic, sandpaper, brushes, charcoal, chalk, wax crayons, turpentine, gasoline, screwdrivers, knives, plates, cloths, tables, boxes and all sorts of items used by the local peasants. He needed to be a peasant in order to work like one, and all those natural elements made

him feel like a primitive scavenger preparing his lair for winter. The additional space also gave Miró the chance to expand into larger paintings and sculptures, and to set up his print shop.

Graffiti, based on the found objects he collected, would later morph into assemblage sculptures. Miró began to draw directly on the walls in the early 1960s; this helped him imagine the sculptures in real size, as totemic elements that would empower his imagination. In a sense, you could say he used the whole building as a sort of sketchbook. Many of the drawings relate to specific bronzes. Despite his wit and decisiveness when approaching a form in three dimensions, he needed to draw it first on Son Boter's walls. The sketches offer a trip to the interior of his imagination, where primitive figures are mixed with pictorial inscriptions.

Miró was a sort of spiritual magnet; his eye formed invisible connections with humble, rejected, folkloric, traditional or apparently ordinary objects, which became part of his personal world. He

would come upon objects while on long walks in the mountains, around his house and studio, and also down at the beach. 'When I pick up a stone, it's a stone,' his close friend Joan Prats used to say; 'when Miró picks up a stone, it's a Miró.' On feeling the 'magnetic shock', as he called it, a process of association would begin.

Influenced by Surrealist automatism, French Symbolist poetry and Freud's interpretation of dreams, the artist's own primitive intuition could trigger the metamorphosis of any object he took into his studio.

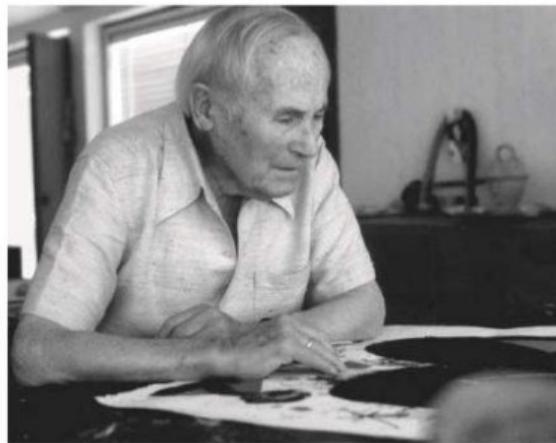
The most unexpected thing could

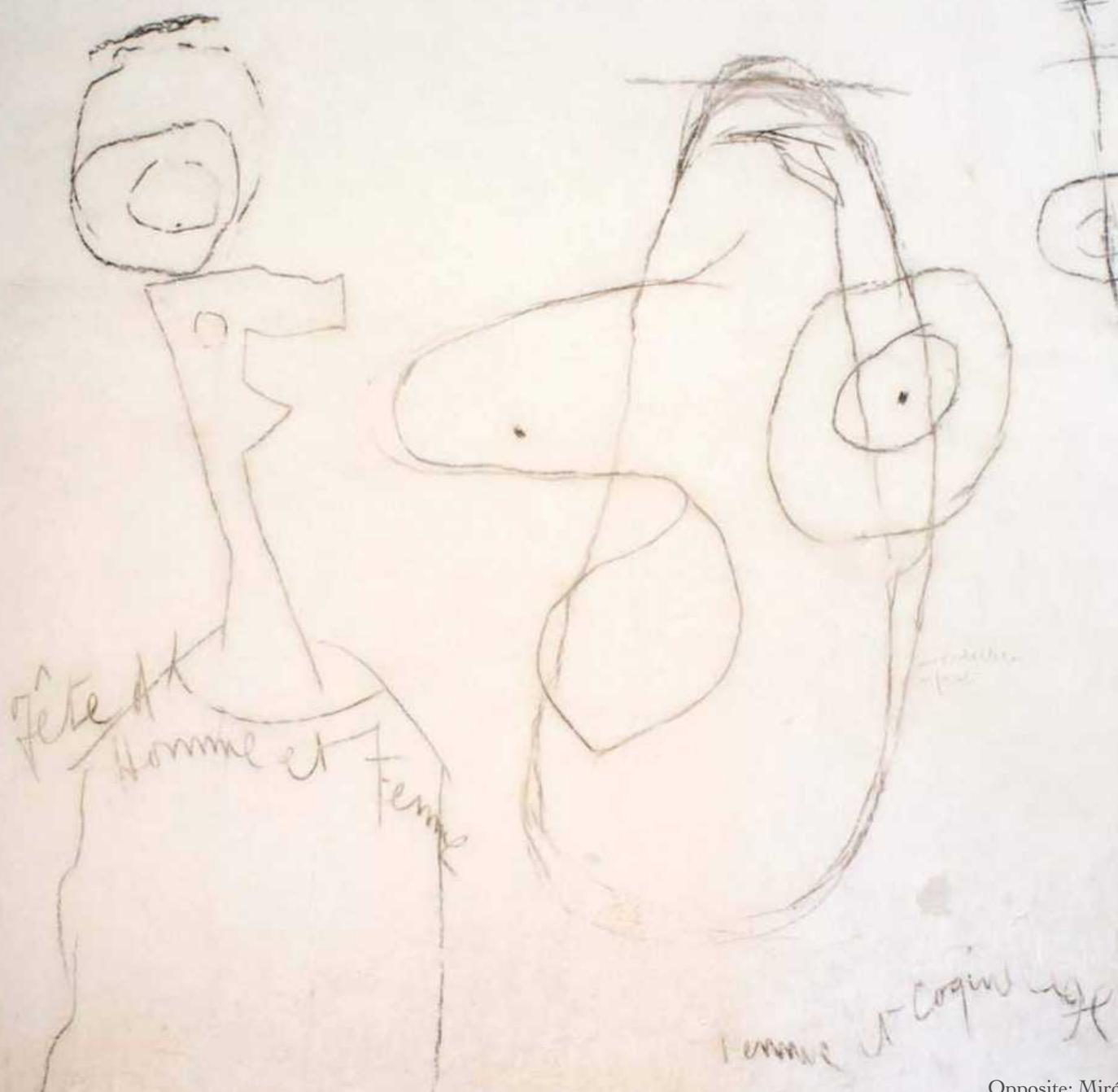
become part of his creative atmosphere. I remember in 1976, when I was eight years old, one of my toys, a plastic soldier, went missing. Two years later I found it among other objets trouvés on the shelves of my grandfather's studio. He had been attracted by the shape of the burned-out soldier, maimed by me with the aid of Spanish firecrackers and mauled by Frip, my brother's boxer. I still believe that Miró felt a sort of pity for this 'corpse', and even today, the savagery of modern warfare resonates when you see it in situ.

Unlike the chaos at Francis Bacon's studio (WoJ June 2001), Miró was keen on finding an order where every object would have the space to breathe and establish a dialogue with its surroundings. As he often said, he was unable to work without having created a particular intrinsic ambience. And it's true that as soon as you cross the threshold of Son Boter, you are imbued by Miró's spirit. It is like entering his subconscious and decoding his spiritual DNA.

All these objects played a critical role in his subconscious; at night, when he was dreaming, the images moved and melted, fused and spoke to each other, and we understand why André Breton said that he was 'the most Surrealist of us all'. In hindsight, studying Miró's works in depth, we can see shapes shift over time. We can also witness how the memory of found objects pollinates his iconography. Miró's ideograms – sometimes called dream-figures – resurface repeatedly in his work, often in reinvented form ■

'El Ojo de Miró', by Joan Punyet Miró and Jean Marie del Moral, is published by La Fábrica, rrp £35 approx. Both studios, part of the Fundació Pilar i Joan Miró a Mallorca, can be visited by the public. For details, ring 00 34 971 701420, or visit miro.palmademallorca.es. Jean Marie del Moral's exhibition 'Miró's Eye' is on show at the fundació in Mallorca until 8 Jan





Opposite: Miró at work in 1978, aged 85. This page: these sketches recall the carved-stone figures of Easter Island. Despite his Catalan heritage, the artist titled all his works in French





C U B E R O O T S

After 20 years in Tokyo, Tomoaki Koga dreamed of an island retreat where he could nurture both his growing family and his businesses. The solution was simple: build a four-square fortress of stacked steel containers to live, work and grow old in. With bespoke baths, a crow's nest of a kitchen and custom doors that can reconfigure whole layouts, it's the perfect formula, says Augusta Pownall. Photography: Simon Upton

Left: the container house, glimpsed from a neighbour's house to the southeast. The white ISO container is a garage, though Tomoaki's beloved vintage Volkswagen Type 3 (above) lives on the ground floor of the main building itself. Like the house, it's black, which Tomoaki says is in part down to his interest in Zen, Taoism and black-and-white photography



Top: the Japanese-cedar floor in the third-level dining room was stained with oil by Shunsuke Sakanishi at LAD Works. He designed the table and chairs too. Above: the metal caging on the first floor conceals a bedroom and living area. Tomoaki made the mounted light switches himself. Right: the low sink in the large family kitchen was designed for washing hands





This page, clockwise from top left: the owner hopes to plant the drive with kurapia and St Augustine grass. The green tufts are test patches; the stairs in the house were made in the same factory as the containers. Tomoaki plans to cover them with wood at some point; he bought his 'beautiful and strong' American appliances, including the chunky Tappan stove, from online auctioneers such as Ebay and Ruby Lane; a Texas longhorn cow's skull hangs on a pair of inwards-opening doors on the second floor. Opposite: the framed Robert Mapplethorpe exhibition poster in the second-floor bedroom was a present from a friend. Like all the floors on the second level, these dark, stained squares of plywood were finished by LAD Works





Top: hidden inside a packing crate is a sink, which Tomoaki designed himself, though it isn't plumbed in yet. Above: the wood-and-canvas screen can be pulled around the second-floor bathroom for privacy. Right: in the panoramic bathroom is Drummonds' unpolished 'Spey' bath, from which you can see the 'clouds move, the sunset, the moon and the stars'





HOW SURPRISED the sugarcane farmers of Kouri Island must have been to see sixteen 12m-long shipping containers winched into place to form the steel Rubik's Cube that now dominates this stretch of sleepy coastline. A perfect dot on the Okinawa archipelago, geographically Kouri is nearer to Taiwan than to Tokyo, but is more akin to the laidback Pacific islands in spirit. It hardly seems the natural setting for an architectural statement. Yet as its owner, Tomoaki Koga, who designed every detail of the house without any architectural training, explains: 'I didn't set out to build an unusual home.' With an eye on the purse strings and a plan to create an adaptable family home with studio space, practical considerations informed his choices, rather than a desire to startle for startling's sake. Nonetheless, the result is thrilling.

At first glance, the building appears to be a stack of repurposed shipping containers. In fact, strict Japanese planning regulations are such that each unit was specially made from Japanese steel in a Chinese container factory. Tomoaki's painstaking plans were refined by Archimetral, a design agency that specialises in container houses. Each $12 \times 2.4 \times 2.7$ m unit (the same size as a standard shipping container) has a steel chassis, to each edge of which are welded corrugated panels and inwards-opening doors, forming walls, ceilings and floors. Some faces are left bare to allow open space inside.

The doors are a masterstroke, being identical to those on seafaring containers but for the fact that they open from within. In the third-floor kitchen, where the family spend much of their time, floor-to-ceiling doors on both sides can be swung open on a sunny day. Low railings keep children safely inside. Here the family eat suspended in the sky, high above verdant farmland and tidal pools beyond. In what is currently a bedroom and bathroom on the floor below, half-height doors pull back to reveal a blazing strip of sunlight. The budget wouldn't stretch to glazing this size but, inspired by neighbouring farmhouses, the Kogas now use the gentle sea air to cool the house in the heat of high summer. 'It never gets too hot to touch the walls, even in direct sunlight, and you can even walk around barefoot on the roof,' Tomoaki assures me.

Top: the bathroom on the first floor is made from old wooden crates. Behind the screen is a shower, loo and basin, while the curtained area is a dressing room. Opposite: Tomoaki uses this galvanised-tin horse trough as a bath. He bought it as it reminded him of Patricia Urquiola's 'Vieques' tub

Come typhoon season it's a different story, but Tomoaki insists that the house feels completely stable when the doors are shut. Still, he recalls a violent storm in which the top floor shook for a full day – 'a bit like a grade-one earthquake' – forcing a retreat below. Winds of 160mph hit and the corrugated walls warped. 'Not a great moment,' he admits with breezy nonchalance. Yet another reason to do without glazed windows.

A former lads'-mag art director in his fifties, Tomoaki moved to Kouri with his Okinawan wife and young son five years ago. After more than two decades in Tokyo, his first stop was Naha, the prefectural capital on Okinawa's main island (there are more than 150 islands in total), but the bland, mid-rise blocks were still too close. A few years later he spent six months scouring the north of the island looking for a spot to build a run-of-the-mill steel-framed house before crossing two sea bridges to a neighbouring island and chancing on the plot where this house now stands.

Online research led him to Archimetral and containers, the industrial feel of which he had long admired. A polymath of broad but defined tastes that range from the photography of Jun Morinaga and Joel-Peter Witkin to American movie memorabilia, Tomoaki enthusiastically cites influences from Derek Jarman's visionary Prospect Cottage (*Wol Nov 1989*) to Schiller's Liquor Bar in New York and Paris's *Maison de Verre* in his dogged pursuit of a look that he likes. He admires how these buildings represent their materials honestly and have a certain otherness that his house shares.

Both Tomoaki and Archimetral's founder, Kazuhiko Oya, are evangelical in their enthusiasm for container-house living. As the units are uniform in size, they can be transported on standard ships and trailers, keeping costs low. Once on site, the boxes are laid side by side, stacked up and bolted together to form the structure of the building. Without the need for pillars or joists, they are very quick to erect, and with biannual maintenance it's easy to stave off rust, even by the sea. Four storeys high, the Kogas' house took six months to construct, but for a simpler structure Kazuhiko insists that as little as two weeks would suffice, hence their use in disaster relief – notably after the Fukushima nuclear meltdown in 2011.

All the same, not every mother would jump at the chance to move to a metal edifice on a remote island, however majestic. Since arriving, the couple have had two more children (their youngest is just two). Ingeniously, the metal stairs are modelled on primary-school steps – a boon for both the baby and for the couple later in life. Other aspects of the house – the outdoor shower on the third-floor balcony, the kitchen's low basin, the proximity to the sea – might have been designed for children's enjoyment, but it's also a workplace. All the floors can be reconfigured, which is helpful when, as Sundowners Studio, they're let for photo shoots and Tomoaki uses the house as a base for importing furniture, lighting and appliances. He also consults for Archimetral in Okinawa and works as a graphic designer under the name Argonauts.

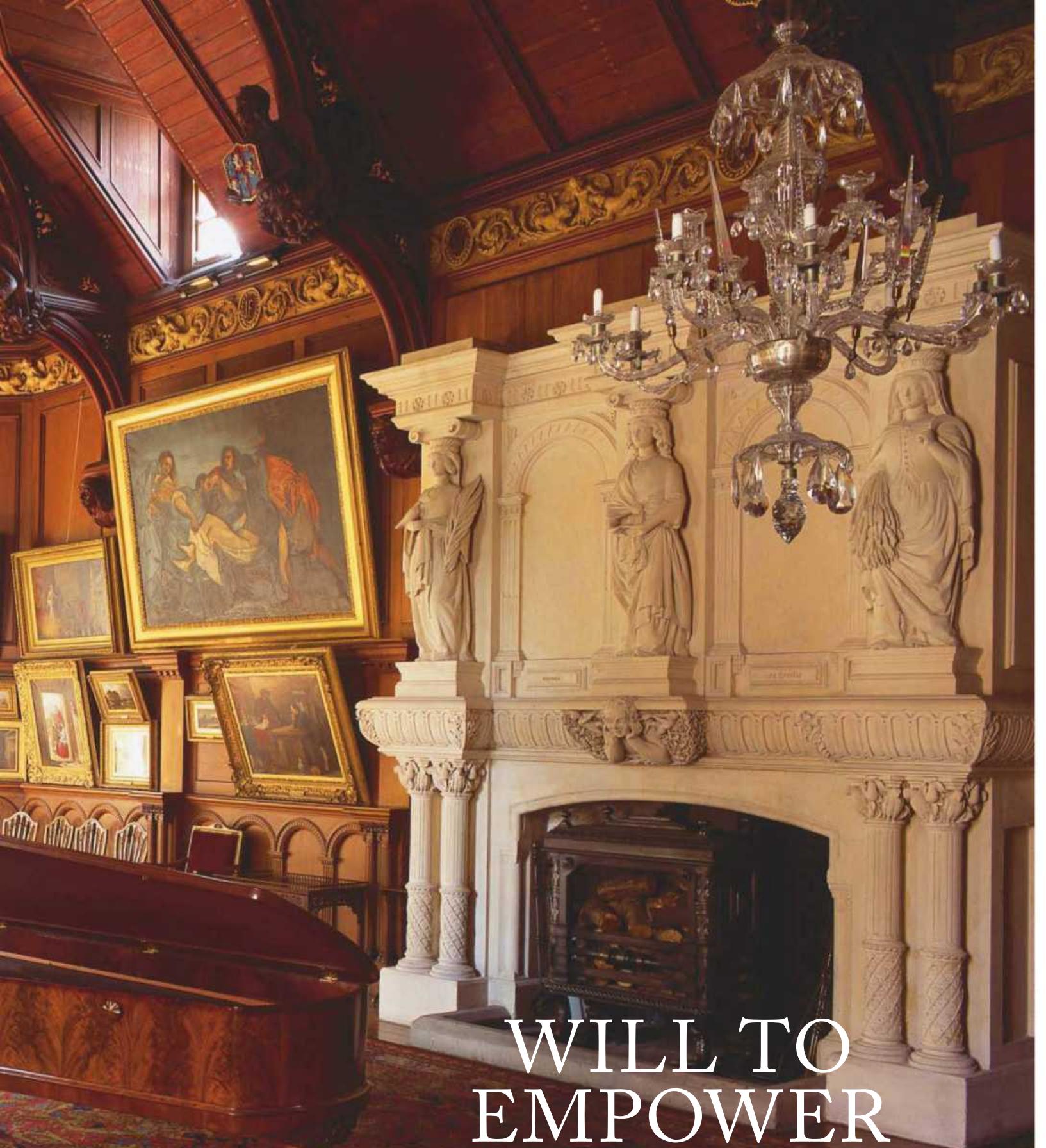
Plans are afoot to open a coffee shop and juice bar, forcing the family to relocate to the first floor, a slate-grey space that feels like a rock star's lair. (Luckily there's a bathroom on every level, the best of which has a magnificent Drummonds bath.) Tomoaki may soon be the island's most over-qualified tea-boy, but he won't find managing the dockets a challenge. 'A steel house is very handy if you need to pin anything to the wall with a magnet!' ■

Sundowners Studio, 2278-1 Kouri, Nakijin-Son, Kunigami-Gun, Okinawa 905-0406, Japan (p-csh.com)



The picture gallery was created on the foundation of a centuries-old barn. The room is on the first floor and heavy reinforcement was required to allow for the weight of the ornate mantelpiece, carved by local craftsmen James Christie and John Hutchison





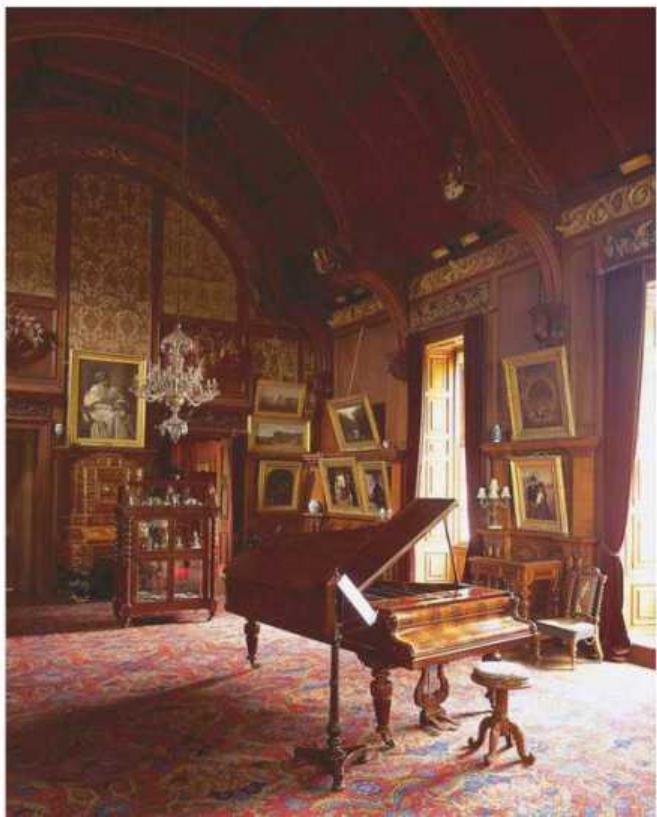
WILL TO EMPOWER

Patrick and Elizabeth Allan-Fraser wanted a legacy that would foster young artists, and bequeathed their Arbroath house, Hospitalfield, to that end. The venue has long accommodated artists in residence while also serving as a historic site open to visitors, with an important collection of paintings and sculpture. Director Lucy Byatt reflects on the challenges of fulfilling that original bequest. Photography: Christopher Simon Sykes



Right: a view of the picture gallery with a Broadwood grand piano to the fore. Over the two doors is a pair of matching lime-wood carvings of game birds by John Hutchison, who went on to work with Patrick Allan-Fraser for many years

Above: this anteroom, located at the entrance to the picture gallery, is lined with Lincrusta wallpaper and carved panels of pitch pine. Left: to each side of the picture gallery are circular storerooms. Elizabeth Allan-Fraser's harp is stored here





Above: in the triptych of portraits above the Cedar Room mantelpiece, Patrick and Elizabeth Allan-Fraser flank Elizabeth's mother. Busts of Elizabeth and Patrick by William Calder Marshall sit on either side of the fireplace



Above: a chintz border surrounds the original squabs of the Cedar Room's gilt-and-japanned settees. Left: a mirror on the Scots Baronial main stair creates the illusion of a double flight. The carving of a monk provides a nod to the house's origins



HOSPITALFIELD House and its once substantial estates were left in trust in 1890 by the artist Patrick Allan-Fraser, to support education in the arts. His endowment included the mansion house, much land and a further Perthshire estate, and he left a long and detailed will. Referring to both his and his wife Elizabeth's wishes, the document begins: 'We have long contemplated leaving part of our Means, Estate and Effects for the advancement of Art and for the benefit of Men who shall be desirous of following one or more of the professions of Painting, Sculpture, Carving in Wood Architecture and Engraving.' It's a seemingly simple bequest, but one that is quite tricky to balance as each generation throws up new approaches to making art.

Since becoming director at Hospitalfield in 2012, my role has been to establish a vision and strategy that combines care of the house's collections and heritage with the development of an organisation that can provide a place of work for artists. Those who study here use the house, an artist's house, as their home.

It's time for Hospitalfield to prioritise, in equal measure, a programme for those interested in its history and heritage alongside a confident, sometimes challenging contemporary cultural agenda. This year, we commissioned Graham Fagen's *Scotland + Venice* for the Venice Biennale; his collaborations with composer Sally Beamish, musician and singer Ghetto Priest and music producer Adrian Sherwood will ring throughout the house next year. But we also have many of the qualities and responsibilities of a museum: this is a destination for visitors to enjoy as well as a place for people to live, work and feel at home. We have to keep these two main

values working closely together as we think about the future and prepare for a significant capital investment towards the restoration of the historic fabric and the creation of new buildings on site.

Just south of the Angus town of Arbroath, within a peaceful ring of arable land, gardens and trees, our remaining 60 acres allow us to feel as though this is an isolated country house. From the majority of the rooms there are wonderful views to the North Sea. The remaining 12th-century arches of Arbroath Abbey dominate the skyline and provide a clear indication that this was an early Christian settlement of huge significance. The first occupants of the site at Hospitalfield were the Tironensian monks who established the abbey and a hospital at this location, making it possible to observe boats landing at the many ports dotted along the coast. Their aim was to intercept the pilgrims and manage the potential spread of disease by providing 'hospitality' before entry to the town.

There is very little left within the structure of the house that can be traced back to this monastic period. After the Reformation, the property was drawn in to lay ownership and additions obscured the early history – so much so that when Walter Scott visited in 1813, he found a country house patched together rather than created through concerted architectural vision. Yet Scott still found his visit interesting enough to adopt Hospitalfield House as 'Monkbarns', and Arbroath as 'Fairport', in his much-loved novel *The Antiquary*, published three years later.

It was to this house that the young artist Patrick Allan, originally from Arbroath but subsequently settled in London, arrived in 1842. Patrick had been commissioned to illustrate a new edi-

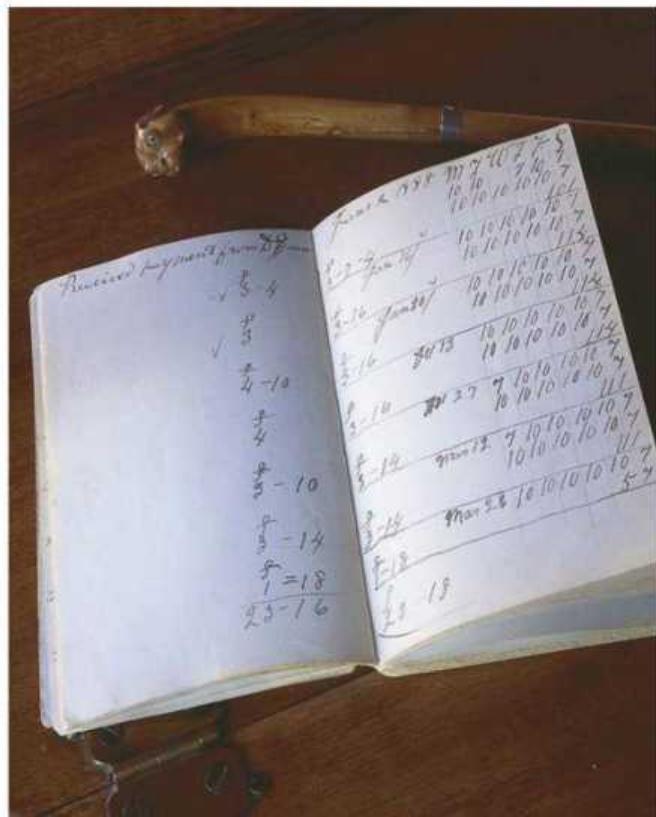
Top: the dining-room windows face east across the walled gardens. The room is lined with Dutch gold-and-green embossed wallcoverings set within carved wooden panelling. Visible at either end of the oak fireplace are portraits of the artists John Phillip and Robert Scott Lauder. Both were friends of Patrick Allan-Fraser, who commissioned the carvings. Opposite: a corner of the china cupboard in the dining room





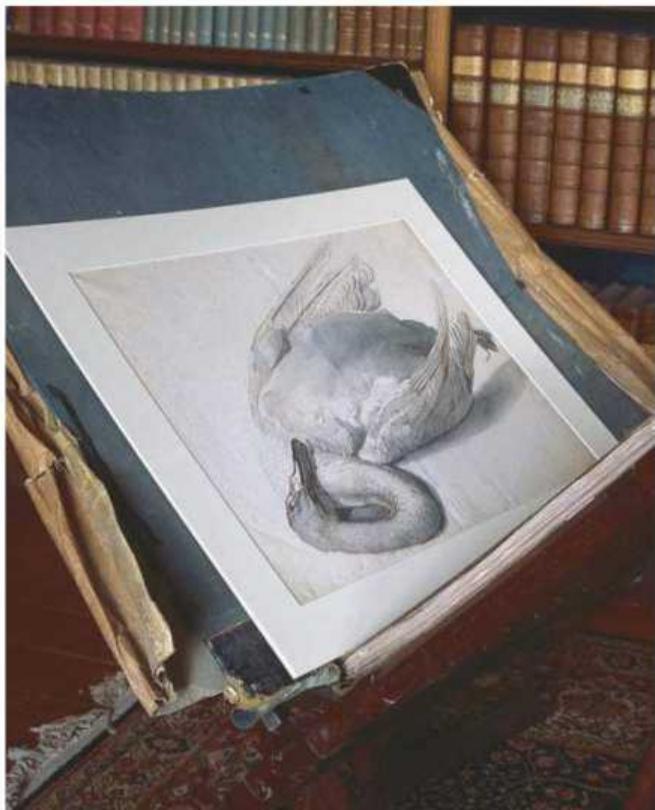
Above: the drawing room was designed around Flemish tapestries, with the wooden panelling finely carved to integrate them. Left: this detail of the drawing-room ceiling shows some of David Mavor's highly naturalistic fruitwood carvings

Right: David Mavor's notebook is seen here alongside Patrick Allan-Fraser's walking stick with carved dog's head. Mavor was paid by the hour for his work on the drawing-room ceiling and the notebook records how long each panel took him





Above: the library combines Patrick and Elizabeth's books with those of the Fraser family and shows a consistent interest in art, poetry and literature. The works have detailed bindings, gold tooling and marbled and printed covers and endpapers



Above: this watercolour is one of a group by Francis Place (1647–1728), who was related to Elizabeth Allan-Fraser's mother. Left: Patrick's Baronial design hides the original pre-1843 façade of the house in local red sandstone



tion of *The Antiquary*. He met Elizabeth Fraser, heiress of the estate; in 1843, she became his wife and he added her name to his own.

In London, Patrick had become involved with a group of artists called The Clique, who were affiliated with the Royal Academy and held strong views on art and politics. Over the next 50 years, Patrick and Elizabeth remodelled Hospitalfield, informed by two specific values: their friendships with artists (as our astonishing archive of on-site correspondence shows) and their shared belief that mechanisation was creating a new urban poor who were moving from the countryside to the city and losing a connection to creative skills and crafts. These views, today associated with their contemporary Ruskin, and the Arts and Crafts movement, influenced the way in which the couple recreated Hospitalfield.

Patrick acquired the bulk of his collection of paintings and sculpture from friends and artists and worked closely with local craftspeople, often supporting their education. The archive of letters reveals Patrick's approach to patronage, with details of commissions, purchases, close personal exchanges and begging letters. Within these papers, there is a brief, humorous letter from William Frith, who delivers a lovely self-portrait some ten years after it was commissioned. There is also a long exchange with Patrick's close friend, the sculptor William Calder Marshall. In a touching paragraph scrawled in a letter sent later in their lives, Calder Marshall discloses his deep anxiety that he 'may lose all ability for new ideas'.

As well as these intimate exchanges with artists, there is a collection of 12 letters that relate to an exchange with Charles Dickens. In the mid-1850s, Dickens was focusing, unsuccessfully as it turned

out, on establishing a charity that would support young writers: The Guild of Literature and Art. Patrick, having inherited a house through his wife's family in Warwickshire – Hawkesbury Hall – offers the house for the use of the guild. The two men exchange letters relating to this proposal, both clearly feeling a common urgency to leave a similar legacy. Ultimately, Dickens declines the offer and Patrick makes a generous donation to the guild, which is acknowledged by Augustus Egg, a close associate of both.

By 1853, Patrick had designed and built a vast picture gallery. He commissioned ornately carved interiors in wood and stone, including the heavy, pale-stone fireplace. Against this highly crafted decoration, he hung the gold-framed paintings of his collection, many commissioned in line with his keen interest in portraiture, and self-portraiture in particular. Works by artists such as William Frith, Augustus Egg, David Octavius Hill, John Phillip and Robert Scott Lauder still hang with his own paintings.

The fruitwood carved ceiling in the drawing room took ten years to finish. Patrick mentored a young local wood carver, David Mavor – the nephew of his carriage driver – in its creation. In truth, though, it seems as though the Frasers weren't so much interested in gaining a drawing-room ceiling as living with the process of exchange and learning that was woven invisibly into its creation. Indeed, the house itself was this sort of project – a process that took 50 years, but, I suspect, was never complete in their eyes ■

Hospitalfield House, Arbroath, Angus DD11 2NH (01241 656124; hospitalfield.org.uk). 'Scotland + Venice' runs at the Venice Biennale until 22 Nov and at Hospitalfield House from Apr 2016

Top: Many of the paintings that hang in the house were created here, in Patrick Allan-Fraser's studio. Later occupants have included James Cowie, Joan Eardley, Peter Blake, Jann Haworth, Pavel Büchler and Carla Scott Fullerton. Opposite: this sewing box belonged to Elizabeth Allan-Fraser. The wools are the remnants of those she used to create needlework – which survives to this day – for furnishings at Hospitalfield



inspiration

Some of the design effects in this issue, recreated by Augusta Pownall



1



3



3



3



4



5



2



1 Do you know your sandpiper from your shearwater? Both birds are native to Dorset and surely among the pictures on the bedroom wall in Wimborne St Giles (page 312).

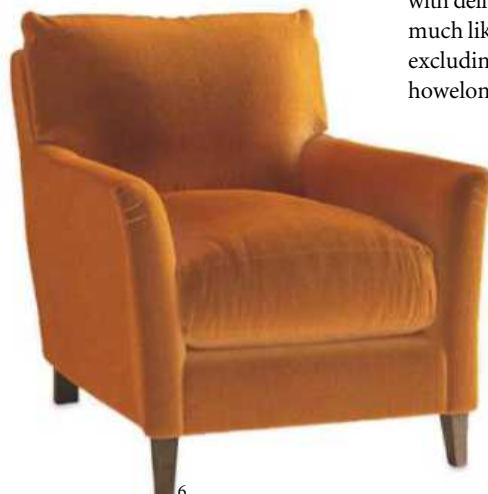
Pentreath & Hall's packs of ten postcards – among them 'Solitary Sparrow' (£15.50), 'Quercus Robur' (£14.50) and 'Blue Butterfly' (£15.50) – fit the bill. Ring 020 7430 2526, or visit pentreath-hall.com.

2 Vaughan will happily fashion a 20.5cm collared shade to match your interior decoration, like the silk one complete with orange trim (£208) pictured left and in the Dorset drawing room (page 306). Ring 020 7349 4600, or visit vaughandesigns.com.

3 In a generous bathroom, such as the one at Wimborne St Giles, a double basin is a must. The Dorset-dwellers have chosen Drummonds' 'Double Lowther' with Arabescato marble (page 313), as you should too. Ring 020 7376 4499, or visit drummonds-uk.com.

4 Eschew the obvious bathroom seat in favour of an armchair covered in Moroccan fabric, as Nick and Dinah have done (page 313). Guy Goodfellow Collection's (from left) celery, persimmon or sage 'Fez Weave', by Jaine McCormack, costs £185 per m. Ring 020 7371 7787, or visit guygoodfellowcollection.com.

5 Restoration poses the difficult question: what to leave in situ and what to take away? Bridging the gap are the chairs in this West Country library (page 304), left with deliberately unupholstered backs. They're much like Howe's 'Greyhound' sofa (£10,800 excluding fabric). Ring 020 7730 7987, or visit howelondon.com.



6

6 Having had its original green-and-gold wallpaper carefully reproduced, the Shaftesburys use the Green Drawing Room as their private sitting room. Now, with four velvet seats, like this burnt-orange 'Fella' armchair from Loaf (£1,045), and a sofa (page 306), there's more than enough space for friends. Ring 0845 459 9937, or visit loaf.com.



7 Hawk-eyed readers will notice that Rose Uniacke's 'Bubble' lantern (£3,480) appears twice in this issue: in both the kitchen in Dorset (page 310), and the Michael Smith-designed guesthouse (page 341). We've saved you the toil and trouble for a double bubble. Ring 020 7730 7050, or visit roseuniacke.com.



7



8

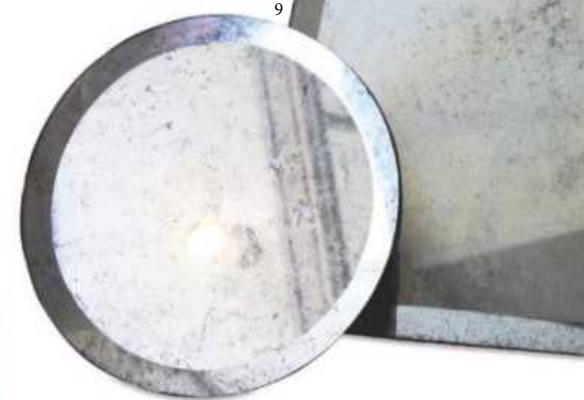


10



12

8 We might be *The World of Interiors*, but who could ignore the yellow foxgloves outside this Hamptons home (page 336)? A specimen of *Digitalis grandiflora*, to give the distinctive yellow, thimble-shaped flowers their full Latin name, costs £4.99 from Crocus, and will flower in its second year. Ring 01344 578000, or visit crocus.co.uk.



9

9 Maureen Fullam's mirror near the front door of the Michael Smith-designed guesthouse (page 336) offers visitors the chance to fix their hair after a windy day on East Hampton beach. A 15cm round bevelled mirror costs \$381.50, while a 15cm square one is \$436. Ring 001 212 645 5054, or visit maureenfullam.com.



11

10 The Italian castello's walls pack a colourful punch (page 342). Mauny's pigment-rich papers – 'Cenelle' (left; £368 per 10m roll), and 'Bouquet et Grand Rayure' (£496 per 10m roll) – are a good shout if you fancy equally resonant rooms. Ring 020 7824 8265, or visit zuber.fr.

11 A traditional tagine sits on the countertop in this Moroccan kitchen, but the tomato-red units are anything but conventional (page 319). Ikea's 'Metod' kitchen, from £777, is a red-y-break from the norm. Ring 020 3645 0000, or visit ikea.co.uk.

12 Sculptor and designer Jérôme Abel Seguin upped sticks from France to Indonesia in the 1990s and works from his studio there. Each piece is unique, so it won't match the one in Liliane Fawcett's home (page 317), but the oval teak-root coffee table shown here (\$27,500 approx) comes close. Ring 001 212 633 0452, or visit ralphpucci.net. ▶



inspiration



1 Miró's Mallorcan studio is sparsely furnished, save for a chair and table on a woven mat (page 359). This flax version, which is just over a metre in diameter, costs £1,390 approx from Thomas Eyck. Ring 00 31 6 22 80 38 86, or visit thomaseyck.com.

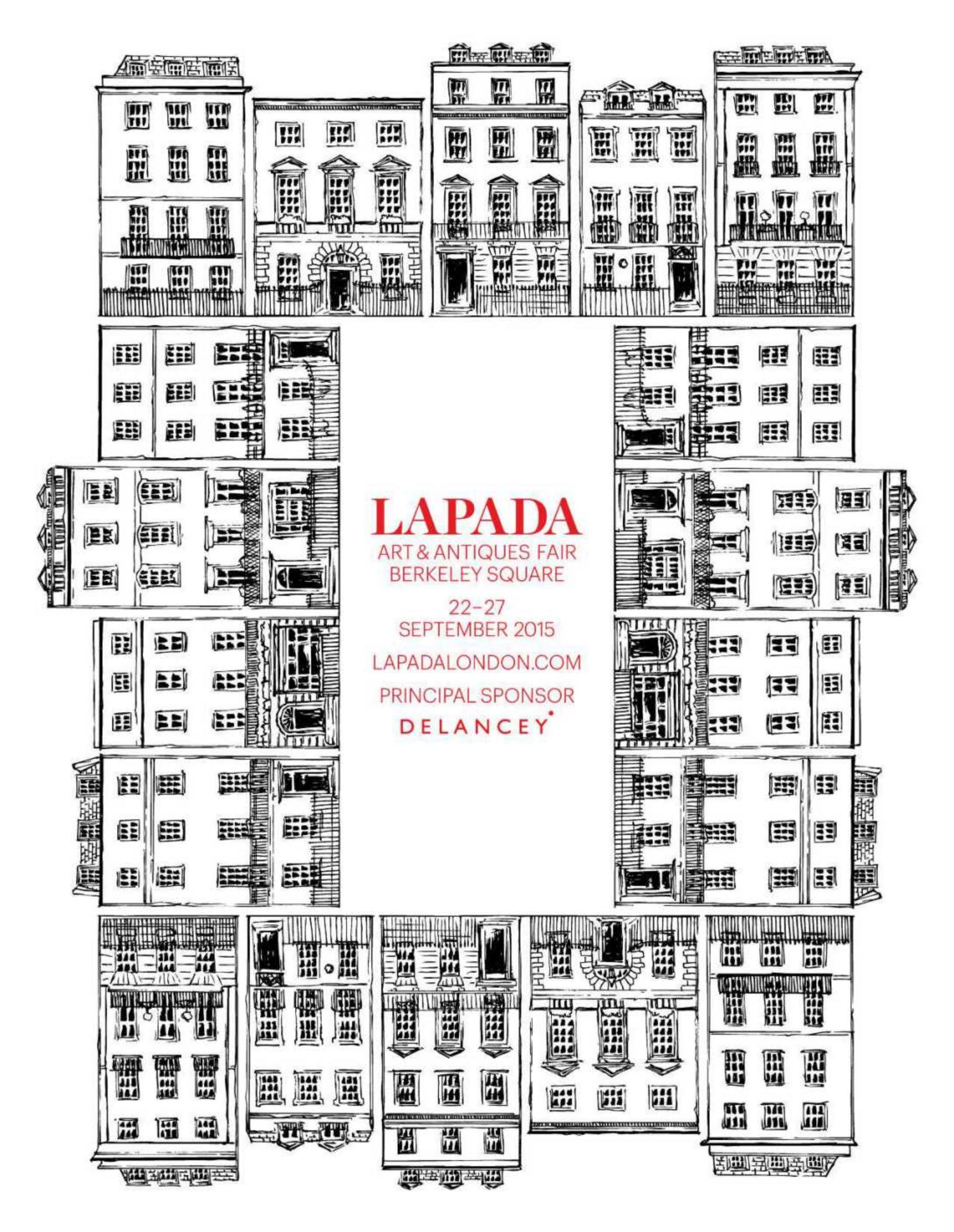
2 Blue beams and a red wall stand out against a neutral backdrop in the artist's Son Boter studio in Mallorca (pages 352 and 359 respectively). Francesca's Paints offers a range of limewash paints, including 'Marco's Terracotta' (top; from £28.44 per litre) and 'Giorgio's Wisteria' (from £20.60 per litre). Ring 020 7228 7694, or visit francescaspaint.com.

3 The Winged Victory in Hospitalfields is sadly missing its flying aids (page 380), but a resin model – available in the Louvre shop to coincide with an exhibition on the over-life-size second-century BC original that runs until 9 November – will give you wings. It costs £82 approx for an 18cm version. Ring 00 33 1 40 13 47 37, or visit boutiquemusees.fr.

4 Nowadays, a needlepoint sofa like the one at this Scottish arts centre is a rarity (page 372), so slake your thirst with the 'Hillocks with Peonies and Tulip' cushion, which costs £354 from Chelsea Textiles. Ring 020 7584 0111, or visit chelseatextiles.com. Meanwhile, head to George Smith for its 'Conversation Piece' sofa (£11,124), on which all four sitters face the room. Ring 020 7384 1004, or visit georgesmith.co.uk.

5 Think this tub looks more like something you'd see animals drink from than a bath? You're right! But don't be put off taking a dip – the owner of the container house wasn't (page 371): galvanised stock tank, \$154.95, by Freeland Industries. Ring 001 800 558 9595, or visit enasco.com.

6 The music-mad owner of this Japanese home is into heavy metal lights (page 365). Put your hands in the air for these caged 'Czech' downlighters (£384 each), available from Trainspotters. Ring 01453 756677, or visit trainspotters.co.uk ■



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This page: *Countess Cowper and Her Son, Lord Fordwich*,
1807, watercolour. Opposite, top: fan leaf based on *The
Darling Asleep* of 1809, hand-coloured stipple with watercolour.
Bottom: Ridgway sugar box printed with *Step by Step,
or the Progress of Human Life*, original watercolour 1808





Adam Buck ASHMOLEAN MUSEUM Beaumont St, Oxford

Tradesman's daughter Mary Anne Clarke had come a long way from her mother's lodgings in down-at-heel Ball and Pin Alley, off Chancery Lane, when, in 1802, she first sat for fashionable Cork-born miniaturist Adam Buck. Now installed in smart Gloucester Place with a staff of 20, the raven-haired beauty was preparing to entertain her newest lover: Frederick, Duke of York, commander-in-chief of the army, and second son of George III. In her late twenties, Mary Anne had landed a fat catch.

Time would show that, in her feelings for her royal duke, hard-headed calculation outweighed dizzy romance. To the outrage of London society, Mary Anne exploited their three-year liaison for personal enrichment and ultimately bagged herself a pension of £7,000 a year.

Buck's first painting of this savvy go-getter was made seven years after his arrival in London from Dublin and three years after his most prominent commission, a portrait of the Prince of Wales in Garter robes. Mary Anne would continue to sit for him throughout the decade, commissioning two final portraits in 1809. Images such as *Mary Anne Clarke Standing by a Pedestal* of 1803 and *Mary Anne Clarke on a Couch* of 1809 illustrate the rapid process of growing up and disillusionment embraced by the intervening period: the lovely courtesan morphs from doe-eyed lippidity to scheming shrewdness. The latter image is the more potent. In a strikingly classical representation – Buck was obsessed by details of antiquity unearthed by the excavations at Pompeii and Herculaneum – Clarke appears in profile, swathed in filmy white, on a settee of ancient Roman inspiration. Her curls suggest a youthful emperor. It is only

her flushed cheek and rosy lips that indicate her role as self-serving femme fatale.

Louche arrivistes such as Clarke were unusual among the artist's subjects. As this exhibition illustrates, Buck occupied himself more often with likenesses of traditional aristocratic sitters, and with mother-and-child images. *Countess Cowper and Her Son, Lord Fordwich* of 1807 is a portrait example of both genres, although an oddly ambiguous one. Her Ladyship may hold her tousle-headed son by the hand, but she is otherwise notably detached from him. Determination, not love, colours her face. No such equivocation marks images like *First Steps in Life* and *The Darling Awake*, sugary depictions of maternal affection that sparkle nevertheless with a carefully observed veracity. These were engraved for the popular print market and, in some cases, used to decorate ceramics via stipple-etched copper plates (a process known as 'bat' printing)

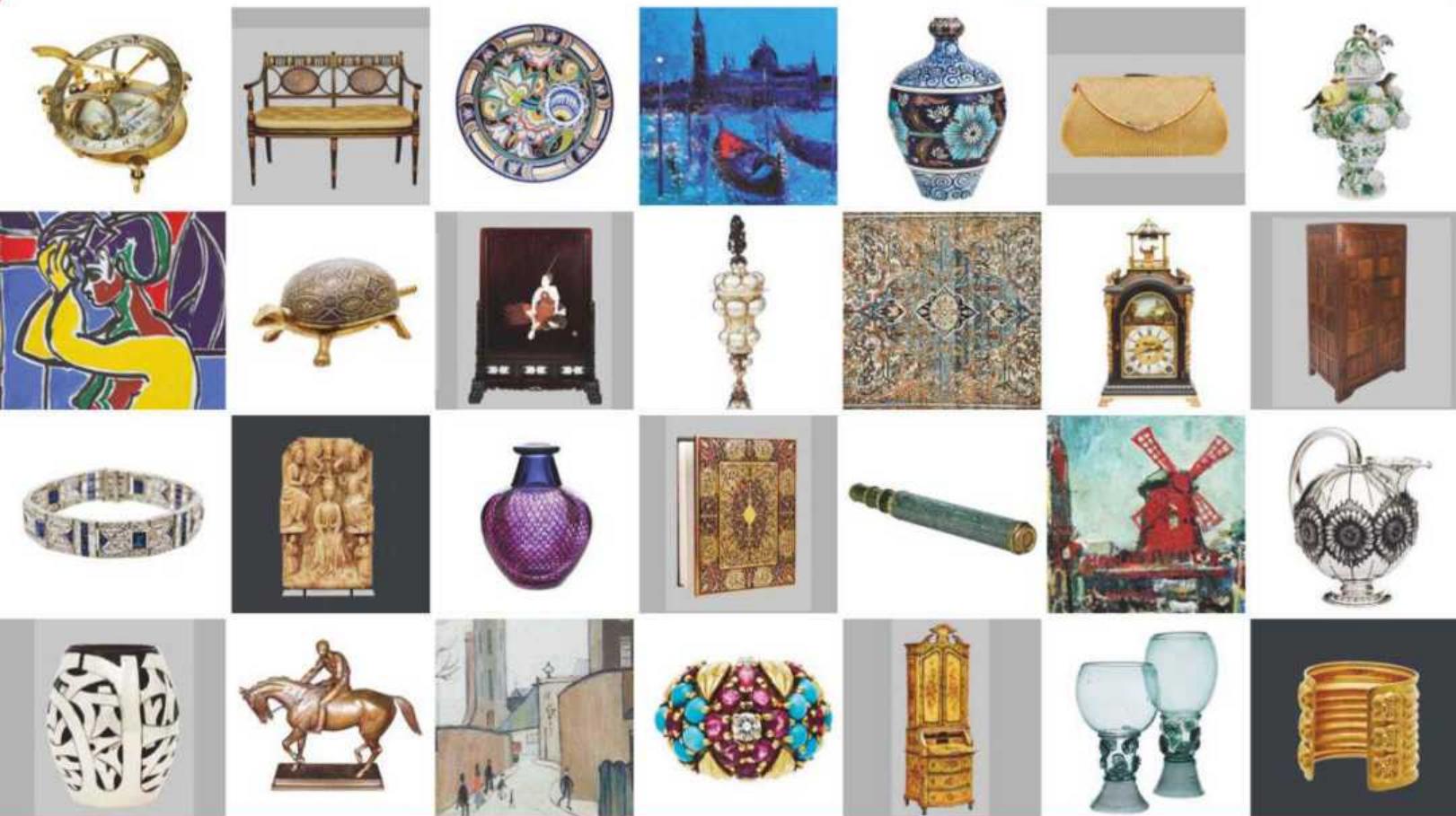
Buck's commissions embraced officers, landowners, and their wives and daughters, who sat for miniatures painted on ivory or small-scale watercolour portraits. His talent was for melding flattery with psychological insight. Buck's paintings of Honora and Alicia Lambart – recognisably sisters, but each imbued with dis-

tinguished characteristics – demonstrate that his was no homogenising vision. Nevertheless he failed to keep pace with changing fashions. Buck's combination of Neoclassical austerity and glossy sensuality marked him indelibly as a chronicler of the early 19th century. **AN ELEGANT SOCIETY: ADAM BUCK, ARTIST IN THE AGE OF JANE AUSTEN** runs until 4 Oct, Tues-Sun, bank hols 10-5 ■ MATTHEW DENNISON's most recent book is 'Behind the Mask: The Life of Vita Sackville-West' (William Collins)



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The World Goes Pop **TATE MODERN** Bankside, London SE1
 Kiki Kogelnik: Fly Me to the Moon **MODERN ART OXFORD** Pembroke St, Oxford

TOP: HYOGO PREFECTURAL MUSEUM OF ART (YAMAMURA COLLECTION) © USHIO AND NORIKO SHINOHARA. BOTTOM: USA: RASTA KOGELNIK FOUNDATION, VIENNA/NEW YORK

So keen were the Kennedy administration to boost America overseas that when Robert Rauschenberg needed help getting pictures to the Venice Biennale in 1964, they loaned a military transport plane. So perhaps they shouldn't have been surprised when, after Rauschenberg scooped the prize for painting, their hosts behaved as if they had been invaded. The Yanks' Pop art vulgarised civilised values, it was complained, but European loathing masked a sort of giddy awe with America itself.

It's this rocky relationship that energises Tate Modern's new global survey of Pop art. The show unites the work of around 60 artists from all kinds of places with both love and hate for the United States – and there's no trace of Rauschenberg. Americans aren't excluded entirely (and neither are Brits), but the show is intent on lauding the lesser-known. Some have been receiving fresh attention on the gallery circuit, such as Germany's Thomas Bayrle, a laureate of repetition, and Oyvind Fahlström, the brilliant global hyphenate born to northern European parents in Brazil. Some remain overshadowed, such as Sergio Lombardo and the flourishing Pop-art scene in Rome. For others, the exhibition provides a welcome new context: the Russian duo Komar and Melamid are better known for their work in the USA, but this show relates their origins in Moscow. There are as many remarkable lives as there are striking works in this world Pop art, and, sensing this, Modern Art Oxford has selected just one for scrutiny: its presentation of Kiki Kogelnik looks at an Austrian Pop

artist who emerged in Vienna before coming to New York and befriending Lichtenstein and Oldenburg.

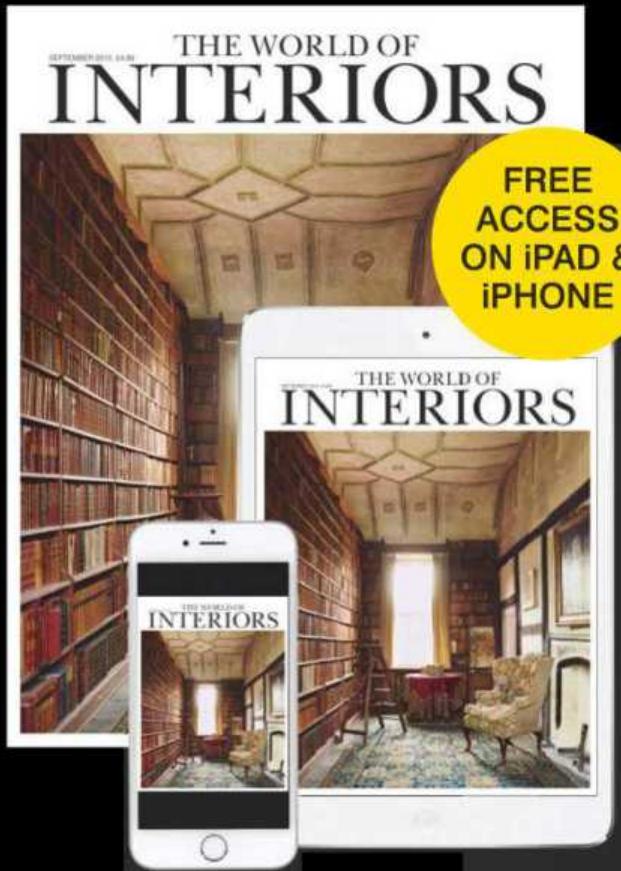
Once, the view from Paris or New York was enough to deliver the most advanced perspective on art; today, nothing less than the global scene will do. But can common sense emerge from such a Babel? And does everyone understand Pop the same way? It seems unlikely: Japan never had the same split between high and low culture that existed in the West. Yet works such as Ushio Shinohara's *Doll Festival* (1966), with its cartoon East/West fusion, help make the case for American culture as the catalyst for that invigorating mix. Such conclusions may be encouraged by the Tate curators' somewhat narrow definition of what counts as Pop – bold figuration and splashy graphics, lighting up the world as an endless strip mall – while their idea that feminism coursed through the movement is doubtful.

More persuasive is the notion that Pop is better than a bland, beaming tribute to Yankee commerce. The irony is that, whatever its original message, Pop is now the house style of the 21st-century business elite. Those kids that once cherished the trashy melancholy of early Rauschenberg and hated the corporations now run the corporations and own those Rauschenbergs. **THE EY EXHIBITION: THE WORLD GOES POP** runs 17 Sept-24 Jan, Mon-Thurs, Sun 10-6, Fri, Sat 10-10. **KIKI KOGELNIK: FLY ME TO THE MOON** runs until 18 Oct, Tues-Sat 11-6, Sun 12-5 ■ **MORGAN FALCONER** is the author of 'Painting Beyond Pollock' (Phaidon)



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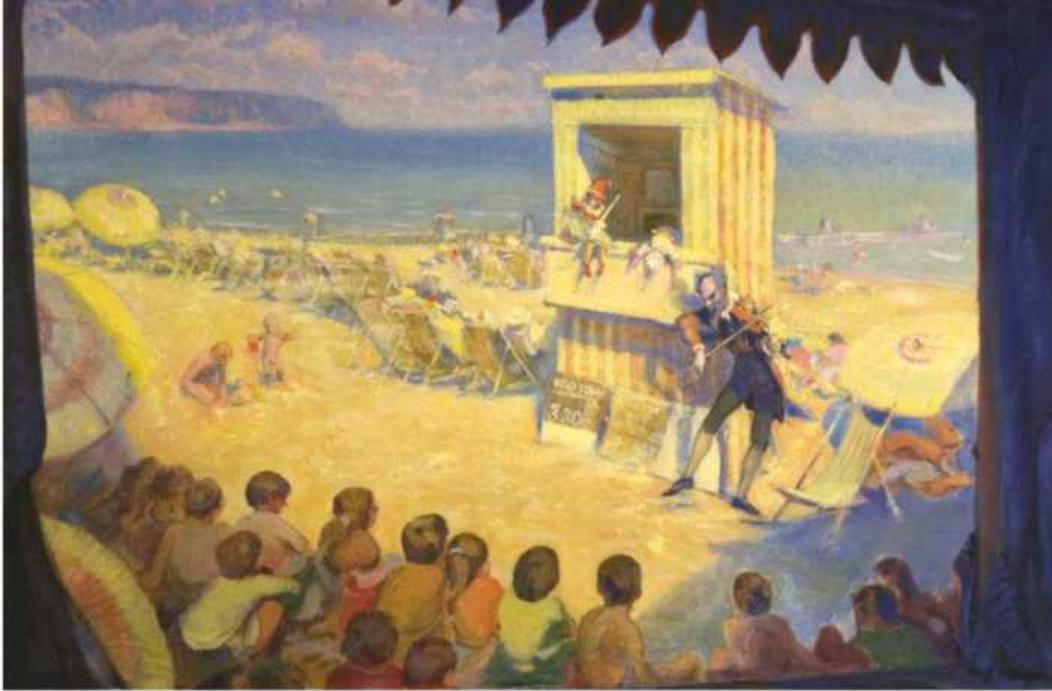


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From top: Percival Wise, *Punch and Judy on Swanage Beach, Dorset*, 1962, oil on canvas; John Platt, *Convoy Arriving off St Anthony's Lighthouse, Falmouth*, 1942, oil on canvas; George Morland, *The Wreckers*, 1791, oil on canvas

Shorelines ST BARBE MUSEUM AND ART GALLERY New St, Lymington

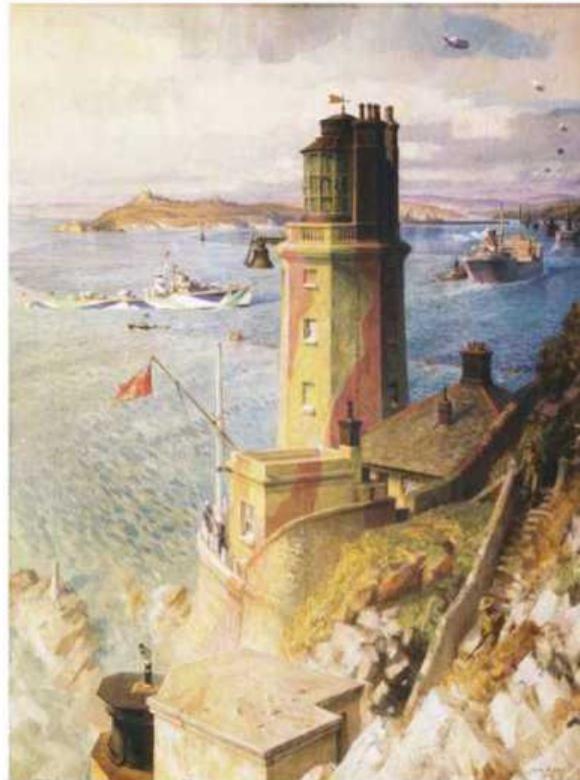
The south coast of England has inspired generations of artists, and no wonder. From the sands of Margate to the cliffs of Land's End, this wind-battered stretch is rich in subject matter – visual, historical and emotional. The Channel coast is both a natural boundary and a line of defence, a source of happy childhood memories and for sailors a place of sanctuary or danger. Some of the great certainties of our national identity are found in its chalk cliffs and historic ports, yet the coast is ever-changing, and variety is the watchword of this vibrant exhibition.

Visitors to *Shorelines* are in for a treat, with artworks from three centuries marshalled into themed sections that reflect the changing interests of artists over time. Perhaps the first painter to move the focus of his gaze from ships and shipping to the coast itself was the 18th-century pioneer William Gilpin, who suggested that the coastline of Hampshire, Sussex and Kent offered ‘a rich collection of grand and picturesque materials’. His pen-and-wash drawing of the Needles demonstrates his willingness to embellish a natural scene for artistic effect, and in his advice to painters of the coast he stressed the importance of composition. On the evidence of work by Eric Ravilious, Peter Lanyon and Jeremy Gardiner, this counsel has proved enduringly valuable.

The themes of the exhibition are generally historical or cultural. The business of trade and transport is explored in ‘The Working Coast’, for example, while ‘Seaside Pleasures’ takes a more leisurely view. Such are the artistic challenges presented by the coastal environment, however, that the paintings are rarely straightforward representations. Indeed, the artists on display include some of the most inventive Britain has produced, well-known figures such as John Constable and Ben Nicholson, and others less celebrated but deserving of greater recognition.

Among the latter is Richard Eurich, a splendid painter whose devotion to the south coast was unwavering, and whose work evolved intriguingly over the years. Included in the show is *The Wreck of the Herzogin Cecilie* (1944), a wartime painting depicting a prewar disaster. In January 1936 a four-masted barque struck Ham Rock, near Salcombe, and was subsequently beached in a sheltered bay nearby. Probably painted from sketches made at the time, Eurich’s typically clear but strange vision shows us a ghost ship, seemingly underway, observed by curious onlookers; all this incident is crammed into the foreground of the painting, while sea and sky stretch endlessly away.

History of a different kind is the subject of *Punch and Judy on Swanage Beach, Dorset*, a celebration of popular seaside culture. A retired art teacher, Percival Wise here portrays the celebrated puppeteer Ernest Brisbane entertaining children on sunny sands; the view from inside a neighbouring stall, with a dark patterned fringe above, lends the scene poignancy – as if we are looking back into a bright but fading memory. **SHORELINES** runs 19 Sept–9 Jan, Mon–Sat 10–4 ■ JAMES RUSSELL is an author, lecturer and curator specialising in 20th-century British art



EXHIBITION diary



1 Grey area – Dennis Creffield, *Towards the Isle of Dogs from the Greenwich Observatory*, 1960, at James Hyman.
2 The world in his hands – unknown artist, *Sir Francis Drake*, c1580, at the NPG. 3 Terrace firma – David Hockney, *The Luxor Hotel*, 1978, at Offer Waterman.



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4 Peak time – Ugo Rondinone, *black blue pink mountain, 2015*, at Sadie Coles. 5 Off book – Su Blackwell, *The House in the Oak Tree*, 2015, at Long & Ryle. 6 To the point – Sybil Andrews, *Peevies*, 1962, at Osborne Samuel. 7 Pin it – brooch, at the British Museum



6



1

LONDON

ALMINE RECH GALLERY SAVILE ROW, W1 8 Sept-3 Oct. Tues-Sat 10-6. Francesco Vezzoli, known for his playful conceptual practice, has acquired and restored two unrelated Roman marble heads and rearranged them as 'the most ancient sculpture of a kiss in existence'.
BEN BROWN FINE ARTS BROOK'S MEWS, W1 4 Sept-3 Oct. Mon-Fri 11-6, Sat 10.30-2.30. 'New Objectivity' photographs by Bernd and Hilla Becher and their Düsseldorf disciples. **BLAIN SOUTH-EASTERN** HANOVER SQUARE, W1 9 Sept-3 Oct. Mon-Fri 10-6, Sat 10-5. Joanna Kirk applies Schmincke pastels with her fingers to make her enormous intricate landscapes.

BRITISH LIBRARY EUSTON RD, NW1 Until 1 Nov. Mon-Thurs 9.30-8, Fri 9.30-6, Sat 9.30-5, Sun 11-5. Animals in print, from a 1659 picture book to a cut-paper tribute to Dolly the sheep.

BRITISH MUSEUM GREAT RUSSELL ST, WC1 10 Sept-6 Dec. Mon-Thurs, Sat, Sun 10-5.30, Fri 10-8.30. A sublime survey of metalpoint drawing. 24 Sept-31 Jan, what is, or was, a Celt? For the ancient Greeks, the name covered pretty much anyone north of the Alps. This show starts with the stylised art of the Iron Age in an attempt to draw together the historically and geographically disparate Celtic peoples.

BROWSE & DARBY CORK ST, W1 9 Sept-2 Oct. Mon-Fri 10-5.30, Sat 11-2. Eileen Hogan's subjects can absorb her attention for years at a time. This show brings together cycles of paintings and drawings devoted to Ian Hamilton Finlay's garden Little Sparta, snowy London squares and her clothes hanging in her wardrobe, under the title 'Edges and Enclosures'.

COLNAGHI NEW BOND ST, W1 7-31 Oct. Mon-Fri 10-6. Love and Chrisses: Christopher Farr's latest artistic liaison consists of three one-off rugs based on Christopher Le Brun's red-and-blue abstract oil, shown here alongside large watercolours, woodcuts and bronzes.

CROSS STREET GALLERY CROSS ST, N1 17 Sept-1 Oct. Tues-Sat 11-6, Sun 11-5. Anne Howeson searches for topographical prints, rubs out and redraws elements to create landscapes that meld past, present and imagined futures.

FLOWERS CORK ST, W1 4 Sept-3 Oct. Mon-Sat 10-6. Cedric Christie's glossy sculptures are the product of manufactured goods (stainless-steel angle bars, plastic balls) and industrial processes such as vitreous enamelling.

JAMES HYMAN SAVILE ROW, W1 18 Sept-30 Oct. Mon-Fri 10-6. Paintings spanning the career of Dennis Creffield, from his time in Bomberg's Borough Poly art classes to a recent commission exploring Blake's *Jerusalem*.

LIMONCELLO KINGSLAND RD, E8 24 Sept-31 Oct. Thurs-Sat 11-6. A salon hang of weird and elegant ink drawings by Bedwyr Williams.

LISSON GALLERY BELL ST, NW1 25 Sept-31 Oct. Mon-Fri 10-6, Sat 11-5. A history of violence: Broomberg & Chanarin's photographic portraits of seductive deadly objects – bullets that have collided and fused in mid-air, and military-grade prisms used in precision weaponry – and a new film that splices army cadet drills and the antics of a bouffon clown.

LONG & RYLE JOHN ISLIP ST, SW1 17 Sept-9 Oct. Tues-Fri 10-5.30, Sat 11-2. Su Blackwell's new book sculptures, illuminated cut-paper dioramas created out of second-hand tomes (which, impressively, she always reads first).

MARIAN GOODMAN GALLERY LOWER JOHN ST, W1 11 Sept-24 Oct. Tues-Sat 10-6. New works by William Kentridge: huge flower paintings, bronze heads and two of his multi-screen film installations combining the liquid lines of his drawings with shadow-play imagery.

NATIONAL PORTRAIT GALLERY ST MARTIN'S PLACE, WC2 16 Sept-4 Jan. Mon-Wed, Sat, Sun 10-6, Thurs, Fri 10-9. Historian Simon Schama curates five new collection displays in an assessment of peculiarly British modes of portraiture.

OFFER WATERMAN ST GEORGE ST, W1 25 Sept-23 Oct. Mon-Fri 10-6.30. This gallery inaugurates its new space with 50 works on paper of the 1960s and 1970s by David Hockney, including tender drawings in coloured crayon or ink of Celia Birtwell and dealer John Kasmin.

OSBORNE SAMUEL BRUTON ST, W1 24 Sept-8 Oct. Mon-Fri 10-6, Sat 10-2. Sybil Andrews's most dynamic, action-packed Grosvenor School prints, a show marking the publication of the complete catalogue of her linocuts.

PAUL SMITH ALBEMARLE ST, W1 9 Sept-7 Oct. Mon-Wed 10-6, Thurs-Sat 10-7, Sun 12-6. Something blue: handprinted cyanotypes of natural subjects by Elisabeth Scheder-Bieschin.

SADIE COLES HQ KINGLY ST, W1 11 Sept-24 Oct. Tues-Sat 11-6. Ugo Rondinone's new work combines geological materiality with cool abstraction: bright stacks of rocks, barely-there cloud paintings and exuberant freestanding aluminium forms like jets of water.

SIMS REED GALLERY BURY ST, SW1 15 Sept-9 Oct. Mon-Fri 10-6. Sugar rush: row upon row of lollipops, ice creams and other confections in prints by sweet-toothed Wayne Thiebaud.

STEPHEN FRIEDMAN GALLERY OLD BURLINGTON ST, W1 4 Sept-2 Oct. Tues-Fri 10-6, Sat 11-5. Jennifer Rubell is big on audience participation, so be prepared to observe, hold and even eat the pieces on show here.

TIMOTHY TAYLOR CARLOS PLACE, W1 4 Sept-3 Oct. Tues-Fri 10-6, Sat 11-5. Geometric panels made by pressing lengths of brightly coloured yarn into wax – a Huichol craft tradition – and corresponding drawings by Mexican artist, architect and designer Eduardo Terrazas.



7



OUTSIDE LONDON

CARLISLE TULLIE HOUSE Until 18 Oct. Mon-Sat 10-5, Sun 11-5. Costumes and photographs documenting Carlisle's Historical Pageants of 1928, 1951 and 1977. Until 1 Nov, hue and cry: all about colour – how it is formed, and used to communicate and camouflage.

EDINBURGH TALBOT RICE GALLERY Until 3 Oct. Tues-Fri 10-5, Sat 12-5. Hanne Darboven's grid-like arrangements of framed text and images relating to her repeated actions, such as typing out the date of every day from 1900 to 1999. Plus, Fabienne Hess has printed a vast silk curtain with 25,000 images from the University of Edinburgh's digital archive.

FROME MENDIP QUARRIES Until 18 Oct. For locations and times, visit stepinstone-somerset.co.uk. A trail of site-specific artworks responding to this landscape of limestone pits and caves.

GATESHEAD SHIPLEY ART GALLERY Until 31 Oct. Tues-Fri 10-4, Sat 10-5. Naomi Alexander's interiors paintings: attics at Chatsworth, her friend Paula Rego's studio and Churchill's guest bedroom at Macmillan's house.

KENDAL ABBOT HALL ART GALLERY Until 3 Oct. Mon-Sat 10.30-5. Five from St Ives: works by Terry Frost, Patrick Heron, Peter Hilton, Peter Lanyon and Bryan Wynter, charting the shift from constructivism to abstraction.

KING'S LYNN HOUGHTON HALL Until 24 Oct. Wed, Thurs, Sun 12.30-5 (house), 11.30-5 (grounds). Fri, Sat 12.30-9 (house), 11.30-dusk (grounds). Lose yourself in a James Turrell light installation (*Wol* Dec 2003): in a cabin in the trees, in an 18th-century water tower or – after nightfall – in the hall's illuminated west façade.

LEEDS HAREWOOD HOUSE Until 1 Nov. Mon-Sun 11-4. Dance and movement in the work of Henri Gaudier-Brzeska, an exhibition first shown at Kettle's Yard. Plus, Thomas J. Price's mock-Classical portrait heads.

LIVERPOOL TATE LIVERPOOL Until 18 Oct. Mon-Sun 10-5. Dark art: Pollock's late enamel-and-oil paintings known as the 'black pourings'.

LLANDUDNO MOSTYN Until 1 Nov. Tues-Sun 10.30-5. Visiting this little seaside town for the first time reminded French artist Camille Blatrix of his childhood – so he's invited his painter father and ceramicist mother to exhibit their works alongside his interactive sculptures.

NORWICH SAINSBURY CENTRE FOR VISUAL ARTS 12 Sept-24 Jan. Tues-Fri 10-6, Sat, Sun 10-5. An edited version of the Barbican's recent paean to artist-collectors, featuring Martin Parr's Soviet space-dog memorabilia and samurai armour owned by Arman.

OXFORD CHRIST CHURCH PICTURE GALLERY Until 5 Oct. Mon-Sat 10.30-5, Sun 2-5. General purpose: a selection of the 2,000 old-master drawings that military man John Guise bequeathed to his former college in 1765.



PLYMOUTH OCEAN STUDIOS Until 31 Oct. Mon-Wed, Fri, Sat 10-6, Thurs 10-8, Sun 11-4. This spanking new arts centre in a Grade I-listed former naval building opens with a show of works by Richard Deacon, Bill Woodrow, Gillian Wearing and Grayson Perry.

SAFFRON WALDEN FRY ART GALLERY Until 25 Oct. Tues, Thurs, Fri 2-5, Sat 11-5, Sun, bank hols 2.15-5. At home in Great Bardfield: how the Ravilioues et al feathered their nests, including a re-creation of Eric and Tirzah's mug-laden dresser. Plus, celebrating 30 years of the North-West Essex Collection.

SHEFFIELD MILLENNIUM GALLERY Until 11 Oct. Mon-Sat 10-5, Sun 11-4. On her metal: Jo Peel compares the legacy of the steel industry in Sheffield and Pittsburgh in murals, paintings and films. Apropos, the new metalwork gallery is presenting a history of cutlery.

WELBECK HARLEY GALLERY Until 4 Oct. Mon-Sat 10-5, Sun 10-4.30. A restaging of the 'corridors' chapter of Rem Koolhaas's 2014 book and exhibition about the building blocks of architecture, which featured Welbeck's extraordinary tunnels, built by the eccentric Fifth Duke of Portland in the 19th century.

YORK TREASURER'S HOUSE 19 Sept-20 Dec. Mon-Thurs, Sat, Sun 11-5 (until 1 Nov), Thurs-Sun 11-4 (5 Nov-20 Dec). We do give a damn: Vivien Leigh's personal collection – scripts, costumes, love letters from Larry and the like.

FRANCE VERSAILLES CHATEAU DE VERSAILLES Until 1 Nov. Mon-Fri, Sun 8-8.30, Sat 8-5.30. Anish Kapoor disrupts the controlled landscape of the gardens with a watery vortex, giant mirrors and an orifice-like funnel apparently so scandalous that it has been vandalised.

NETHERLANDS ROTTERDAM KUNSTHAL 20 Sept-7 Feb. Tues-Sat 10-5, Sun 11-5. How Keith Haring's work still packs a political punch.

SWITZERLAND BASEL MUSEUM DER KULTUREN Until 28 Feb. Tues-Sun 10-5. Masterpieces by Grünewald, Cranach and Holbein – including the latter's astonishing *Dead Christ in the Tomb* – have been rehoused here during works at the city's Kunstmuseum.

USA CHICAGO ART INSTITUTE OF CHICAGO Until 4 Oct. Mon-Wed, Fri-Sun 10.30-5, Thurs 10.30-8. Charles Ray's solid aluminium or stainless-steel figures populate the second floor. Until 15 Feb, grape expectations: the figure of Dionysus – in ancient artefacts and in prints of the Renaissance and Baroque periods.

NEW YORK FRIEDMAN BENDA 10 Sept-17 Oct. Ring 001 212 239 8700 for appointment. Sotheby's survey: rare ceramics and one-of-a-kind furniture pieces.

LEHMANN MAUPIN 10 Sept-31 Oct. Tues-Sat 10-6. Birch-tree landscapes, still lifes and portraits, swiftly rendered on bare linen, by Billy Childish ■

1 State of undress – Nainsukh (attrib.), *The Disrobing of Draupadi*, 1760-65, from the collection of Howard Hodgkin, in Norwich. **2** Fairy queen – Vivien Leigh as Titania at the Old Vic, London 1937, in York. **3** Benchmark – Eric Ravilious, *Two Women in the Garden*, c1934, in Saffron Walden.



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4 Do the twist – Henri Gaudier-Brzeska, *Red Stone Dancer*, in Leeds. **5** Dogsbody – Keith Haring, *Untitled*, 1982, in Rotterdam. **6** Prayer meeting – Lucas Cranach the Elder, *Portrait of a Female Donor*, c1508, in Basel. **7** Ass about face – Douris (attrib.), donkey's-head rhyton, c460bc, in Chicago

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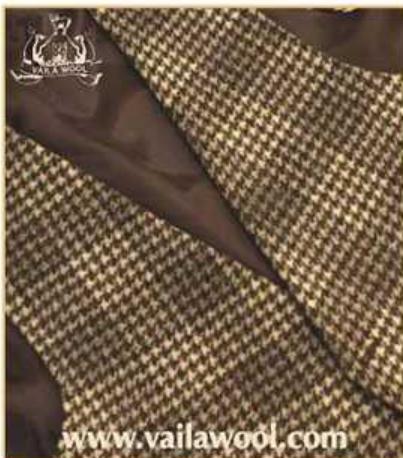
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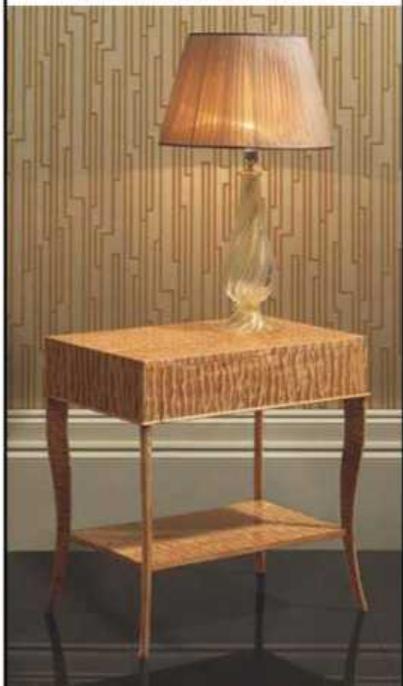
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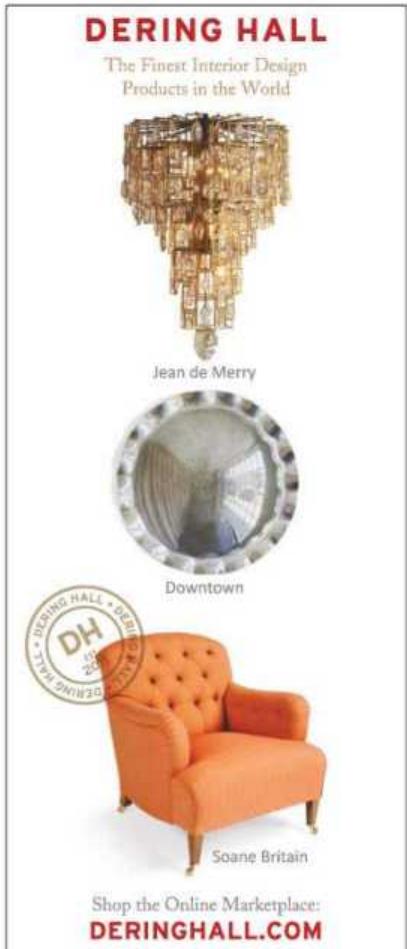
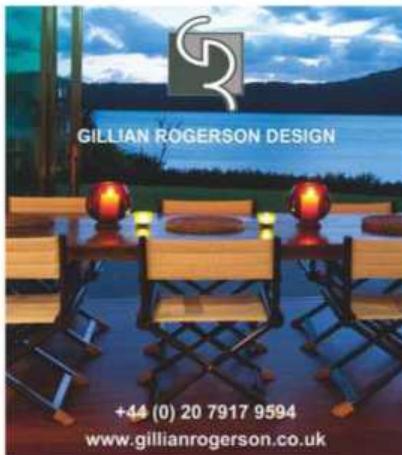


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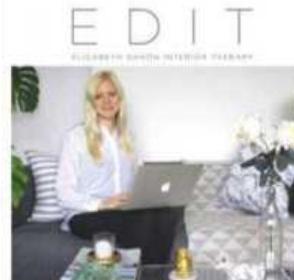
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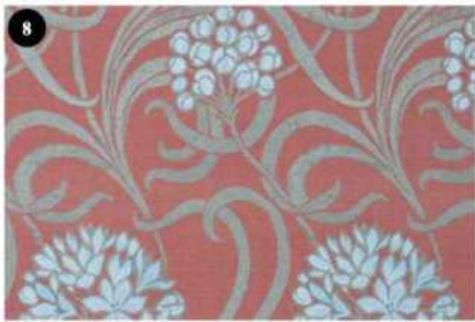
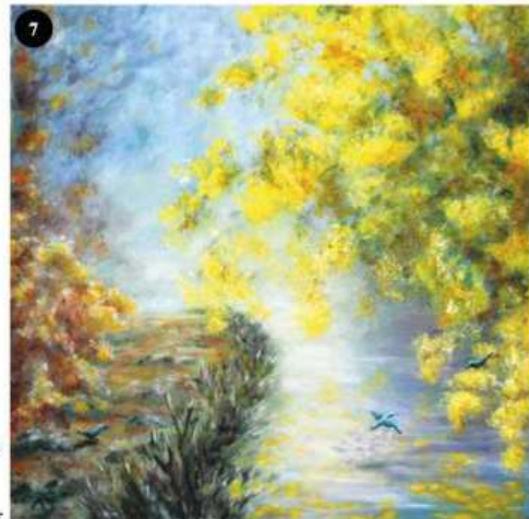
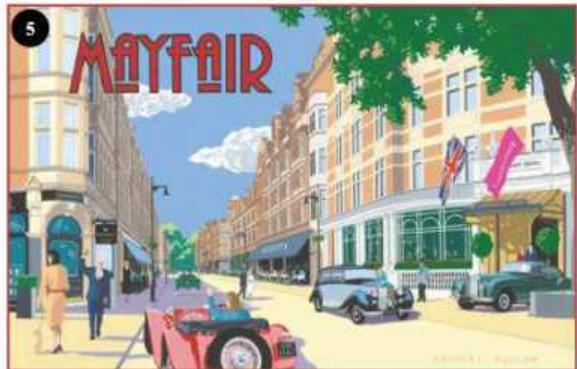
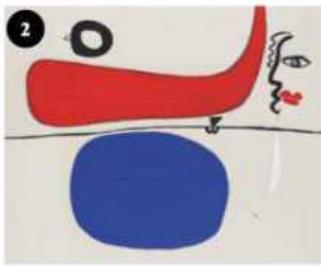
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01483 533335



1. GREGG BAKER ASIAN ART offers a fabulous collection of Japanese screens dating from 1500s-1900s. These exquisite and collectable pieces would make a valuable addition to any home. Visit the gallery at 142 Kensington Church Street, London W8 4BN, call 020 7221 3533 or log onto www.japanesescrreens.com for more information. Gregg Baker is exhibiting at Parcours des Mondes at gallery Délire en Formation, 12 rue Guénégaud, Saint-Germain-des-Prés, Paris, France from 8th to 13th September 2015. Details can be found at www.parcours-des-mondes.com The exhibition will include this six-fold paper screen with the sun setting amongst flowers and autumnal grasses upon the plain of Musashi. Japan 17th century Edo period.

2. 'Jeu' by artist HENRIETTA DUBREY is one of fifteen paintings which features in her provocative new collection of abstract and figurative work entitled 5x3 at Edgar Modern in Bath. This ode to the end of summer runs from 18th September to 1st October. A graduate of the Royal Academy Schools in London, Dubrey's work is collected internationally, with work available at the Affordable Art Fair, New York City 10th – 13th September 2015 and at European art fairs. Visit www.edgarmodern.com or www.henriettadubrey.eu to find out more.

3. PAUL MONTGOMERY STUDIO has created hand-painted murals for over 40 years, specialising in Chinoiserie and European panoramic murals for discerning clientele, luxury hotels and private villas worldwide. The company is known for their superior talent, uncompromised quality and exemplary customer service. To find out more, visit www.paulmontgomery.com or call +1 540 337 6600.

4. ARTICHOKE GALLERY. Located in the village of Ticehurst, East Sussex,

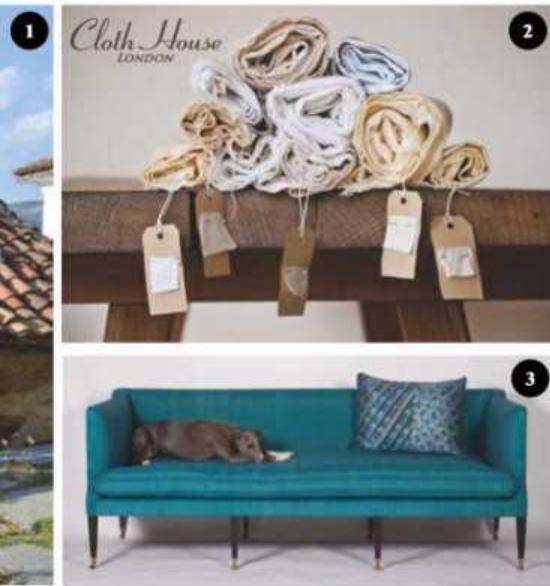
Artichoke Gallery features quarterly exhibitions of painting, sculpture, ceramics and jewellery from some of the leading artists and makers in the country. Their next exhibition will open on 2nd October, entitled 'Modern Rustic'. Contact them on 01580 200905 or www.artichokegallery.co.uk visit email artichokegallery@gmail.com for information.

5. PULLMAN EDITIONS designs, commissions and publishes striking original posters which capture the enduring appeal of Art Deco. Their newly-commissioned posters feature winter sports, glamorous resorts around the world, and the world's greatest historic automobiles. All £395 each. Call 020 7730 0547 or view and buy online at www.pullmanditions.com

6. Sheer fabric glass partition wall, created by exceptional London based designers, makers and finishers **RUPERT BEVAN LTD.** Call 020 7731 1919 or to see more examples of their specialist interior finishes, visit the Queens Park Design District exhibition during London Design Festival or see www.rupertbevan.com

7. London based artist KATHERINE HOWARD creates fascinating oil paintings in a variety of styles and colour combinations. Demonstrated is 'England's magical kingdom – Evening'. Katherine exhibits widely across the UK and through her online galleries. Bring a touch of colour, originality and atmosphere to your home or work place. Visit www.katherinehowardart.com or call 07813 121142 for details.

8. HAMILTON.WESTON specialise in beautiful and original wallpapers including bespoke designs, printed and individually coloured if required. Agapanthus (circa.1905) has been reproduced from an upholstery fabric. Authentic period reproductions from vintage fragments. Hand and machine prints. Innovative and site specific digital prints. Visit www.hamiltonweston.com or call 020 8940 4850 for further information.



1. Whether you are at the beach, swimming pool, sports club or on a boat, make sure you take one of these beautifully striped and stylish **OTTOMANIA** hammam towels with you. Large yet lightweight, they dry quickly and are easy to fold, making them perfect to pack in any bag or suitcase. Plus, they are very suitable for daily use in your bathroom at home. The perfect gift. For more information, visit www.ottomania.nl or call +31 23737 0426. Also wholesale.

2. Established in 1984, **CLOTH HOUSE** specialises in all things natural, from high quality cottons and linens, to handmade Indian textiles and blankets. Shop their collections online to see their range of stylish furnishing fabrics and one-of-a-kind vintage pieces. Visit www.clothhouse.com and register at the checkout to receive 10% off with code CKAPWQ9C until 08/10/15. Call 020 7437 5155 for more details.

3. Woven since 1837 in Somerset, **JOHN BOYD TEXTILES**' horsehair fabrics are used for upholstery, wallcoverings, screens, lampshades and speakers. This exclusive English fabric is highly regarded for its quality, lustre, durability, natural fire resistance and acoustic properties. New contemporary weaves and colours are available. Visit www.johnboydtextiles.co.uk or call 01963 350451 for details.

4. **LISA WATSON**'s 100% British made luxury heritage quilts with a contemporary twist are stitched to last. Lisa only stitches her heirloom quilts (and cushions) in limited numbers so they are truly unique originals. A quilt will warm your body and comfort your soul. For more information, visit www.shop.quiltsbylisawatson.co.uk call 07719 359864 or follow @lisawatso

5. **JUST CUSHIONS** supply luxurious crewelwork cushions, handmade in Devon. Many of the crewel fabrics are sourced from Kashmir, where they are embroidered by hand in the traditional way by local craftspeople, using vibrant coloured wools on cotton backgrounds. These stunning cushions look equally at home in both a traditional or contemporary setting. Buy online at www.justcushions.co.uk or call 01598 760598 for more details.

6. Established interior design studio **MORPH DESIGNS** have their own bespoke curtain and blind service. With an extensive range of designer fabrics to choose from, they offer a bespoke window dressing service, designing and creating to the highest quality. Contact the studio on 01206 305912 or visit www.morphdesigns.co.uk

7. **JACKIE GALE**'s award winning textile art is full of colour, character and fun. Guaranteed to brighten any home, these wonderful pieces are created with vintage fabrics and recycled textiles. Inspired by her travels and love of naive art, her range includes cityscapes, seascapes and florals. Available as originals and limited editions, prices start at

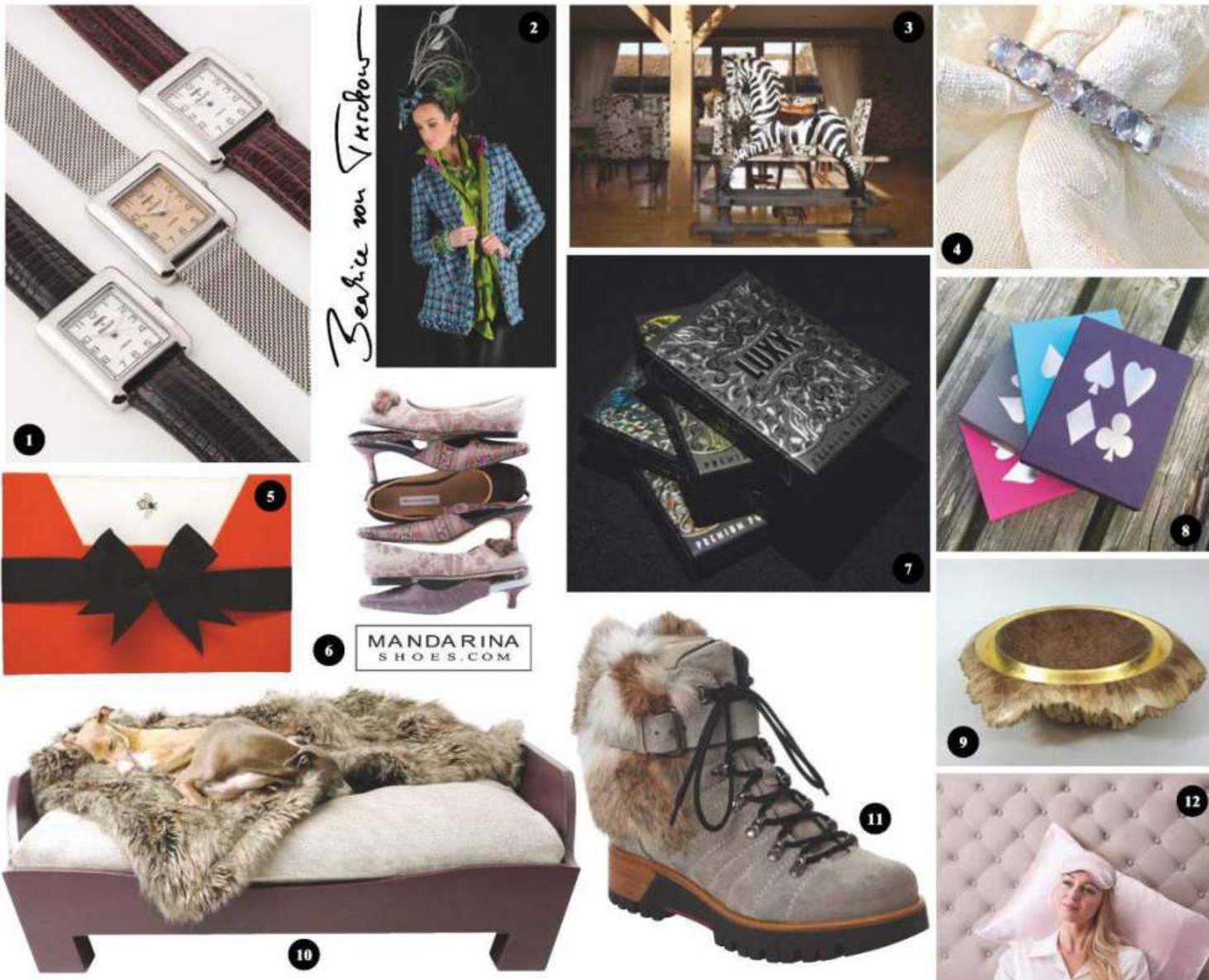
£95 for a signed mounted print. To see her full range of work, galleries and exhibition details go to www.jackiegaletextileart.com or call 07513 439689.

8. Romance is in the air with the elaborate lace, vivid florals, and intricate mesh fabrics in the Amante Collection. Designed by **ROSE VALLEY TEXTILES** for Guildery, these beautiful fabrics offer a warm colour palette that adds to the allure of this captivating collection. Digitally printed and manufactured on demand, Rose Valley Textiles designs luxurious quality fabrics for interiors. View this collection and more at www.rosevalleytextiles.com

9. **CHARLOTTE GAISFORD LTD** has just launched 'The Hermitage Collection' of digitally printed fabrics and wallpapers. The designs are based on a British and historical theme from an imperial past. The collection can be described as traditional with originality, incorporating classic and comfortable colours, which would suit any town or country residence. Visit www.charlottegaisford.co.uk or call 01434 689583 for free samples.

10. **HILDA LIVING** specialise in luxury embroidered home accessories handmade in Cornwall, offering a growing range of exclusive home wares as well as a personal bespoke service for private projects. Lead by British textile designer, Rebecca Williams, all designs are original and influenced by a passion for colour, decoration and travel. Full product range is available to purchase online, visit www.hildaliving.com or contact info@hildaliving.com for more information. Photograph courtesy of Anya Rice, www.anyarice.com

11. **JACKIE WILLS** is self-taught. Her first commission was in 1984. Over the years her style has evolved to meet customer demand. Specialising in art for the home, unique hand painted embroidered and vintage fabric waistcoats, and hand sewn hexagon chintz patchwork. Devon studio visits by appointment. To find out more, visit www.jackiewills.com or www.craftscouncil.org.uk/directory/maker/jackie-wills/ Call 01803 690747 or 07737 374319 to find out more.



1. COBRA & BELLAMY make affordable, classically designed watches conveying timeless elegance. Pictured is the Hunter watch at £99, retro in style reminiscent of the 1960's. Its square face comes in a white or antique finish with a second hand set in a stainless steel case. Here is a quote from Sienna Miller who wore the Hunter watch when she was a guest on Top Gear "Cobra & Bellamy watches are classic, beautiful and affordable, I love all of them". To see the whole Cobra & Bellamy watch collection, visit www.cobrabellamywatches.co.uk or call 01736 732112 for further information.

2. BEATRICE VON TRECKOW DESIGNS offers unique, vibrant, exciting designs embellished with elaborate beading and embroidery. Whether for a wedding, a ball or barbecue you will be guaranteed to find something special, or they can create a bespoke garment for you. To find out more, call 01242 226827, visit the shops in Cheltenham or London, or view www.beatricevontresckow.com

3. STEVENSON BROTHERS make stunning rocking horses to match discerning clients dreams and interiors in their workshops in Betchersden, Kent. Family crests can be embroidered in saddle cloths, secret locking compartments and hidden drawers included. Suitable for all ages, many of their clients are adults, who didn't have one as a child. Perfect heirlooms for grandparents to keep at home for visiting family. Christmas Orders now being taken. Contact 01233 820363 and visit www.stevensonbros.com

4. NORTHCOSTCOTTAGE JEWELRY DESIGN believes in making the world a better place and donates a portion of every sale to causes such as human rights, poverty, hunger, legal aid, animal welfare, wildlife preservation, the environment and cancer research. Customers can even direct where that portion of their purchase should go. Email NorthCoastCottage@gmail.com or visit the Etsy shop at www.etsy.com/shop/NorthCoastCottage to find out more.

5. JULIE BELL STATIONERY produces hand engraved stationery in their UK factory. Each card is produced on a vintage, hand-fed die stamping machine from engraved steel dies. This printing process has its roots in the 16th century and still today there is no other process which achieves the same tactile result. For more information, contact 020 7286 2968 or visit www.juliebellstationery.co.uk Bespoke orders taken.

6. MANDARINA SHOES. Lustrous Venetian silks, stripes and damasks take centre stage in the glamorous new Autumn/Winter collection at Mandarina. Buy online at www.mandarinashoes.com or call UK 01307 819488.

7. JP PLAYING CARDS are the curators of a collection of over 350 of the world's most premium and unique card decks. Funky, luxury, minimal and more, there is something for all design tastes. To see their own range of LUXX® decks designed by some of the world's most creative playing card designers and more, visit www.jpplayingcards.co.uk or follow them on twitter @jpplayingcards

8. BRIDGE IN THE BOX specialise in premium quality playing cards that are unique in style and colour. Choose from a wide range of beautiful shades available to mix and match in their new double sleeved card boxes. For more information visit www.bridgeinthebox.co.uk or contact 01295 298031.

9. MOTH AND MIRROR creates exquisite gilded décor and gift items. They specialise in hand-turned wooden bowls and art objects. Every piece is unique and beautiful, ranging from the small and precious to dramatic statement pieces. Bespoke commissions are also welcome. For more information, visit www.mothandmirror.com or email info@mothandmirror.com or call 07960 587192.

10. CHARLEY CHAU are an award winning designer of luxury dog beds and blankets. The raised wooden dog bed is handcrafted in England, shown here finished in Farrow & Ball Pelt and dressed with a Charley Chau day bed in weave linen and faux-fur dog blanket in silver fox. Cosy, stylish and practical. For more information, contact 0161 848 8702 or visit www.charleychau.com

11. BLUE VELVET, the home of contemporary and luxury footwear direct from the heart of Europe. Always one step ahead, they have established themselves on their quality and first-rate service. Visit them at 174 Kings Road, SW3 4UP or call 020 7376 7442. Buy online at www.bluevelvetshoes.com

12. JASMINE SILK. A high thread count is not necessarily the last word in luxury contemporary linen. If you're mindful of your skin, it's the material you sleep on that matters. Pure mulberry silk pillowcase from Jasmine Silk has all the qualities you'd expect without the harmful toxins. Jasmine Silk's super-soft bedding and accessories are virtually guaranteed to leave your skin crease-free. To view the full collections, visit www.jasminesilk.com or call 01784 465 408.

1. ACRES FARM have been manufacturing bespoke club fenders for over 30 years. Their fenders come in a wide range of designs and finishes: brass; bronze; brushed, polished or painted steel; copper; wood, or any combination of these. The brochure and order form (with measuring instructions) can be downloaded from www.acresfarm.co.uk or call 0118 974 4305 for more information.

2. London's stockist for Clearview Stoves, DEFRA approved for smoke control areas, THE FOREST

BAILIFF offer an excellent service assisting you from site survey to the final installation by experienced Hetas approved installers. All fireside accessories and logs available too. Visit www.forestbailiff.co.uk or call 020 8947 5115 for more information.

3. Wilstone's AWARD WINNING KADAI

FIREBOWL® is re-defining Luxury Outdoor Living throughout Europe. The Kadai Firebowl® is a versatile and beautiful Firebowl/BBQ combination and is the perfect choice for any garden. Prices from £328. Autumn offer -10% discount off all 80cm-180cm Original Kadai Firebowls® with a Tudor stand (valid until the end of October 2015). Visit them at www.kadai.com or call 01694 771800. Fall in love with outdoor living.

4. ROBEYS. The Piazzetta Oslo not only looks stunning in white majolica panels but also is

impressive from any angle. Its 360° view of the fire, combined with electrically operated rise and fall glass creates a fantastic center piece to your living room. Exclusively available through Robeys. Call 01773 820940 or visit www.robeys.co.uk to find out more.

5. MONTPELLIER MARBLE presents the fabulous San Marino fireplace, featured here in premium Bianco Persiano marble with Bellfires Derby Cassette Gas fire: a combination providing maximum efficiency. For information on your nearest Montpellier stockist, contact them 01242 582 777, visit www.montpellier.co.uk or follow them on Facebook, Twitter, Pinterest and Instagram #fabulousfireplaces.

DEFINITIVE DECOREX

 **CHLOE ALBERRY, Stand C44**
Chloe Alberry specialises in door and cabinet fittings. Based in London's Notting Hill, the shop is a treasure trove of handles and accessories to inspire and complement any interior. Her latest designs play on the game of billiards, as pictured here English made Pool ball handles. Visit the stand C44. Find the Shop at 84 Portobello Rd, London W11. Call 020 7727 0707 or visit www.chloealberry.com



THE PAPER PARTNERSHIP WALLPAPERS LTD, Stand G20A
The Paper Partnership is a luxury wallpaper company with a flourishing international reputation. Their team of in-house designers create inspirational designs across The Partnership's diverse range of brands. They will be showing their innovative and exclusive collections at Decorex for the first time. Visit www.thepaperpartnership.co.uk or e-mail info@thepaperpartnership.co.uk



SOIE DE LUNE, Stand J15
This London based company hand-weaves silks and linens at their workshop in Laos. Their skilled weavers work to their customer's specification to create works of art from fabric. At Decorex, they will showcase a range of fabrics perfect for any luxurious interior. Visit www.soiedelune.com email info@soiedelune.com or call 07423 392050.



CLOCK HOUSE, Stand A50

Clock House has a new Collection of grey oak furniture called Fenton: tables, chairs, sofas and stools which can all be seen on the website. The standard collection is still available, and Clock House is happy to work with designers on individual commissions. See them at the stand, visit www.clockhouse-furniture.com or call 01620 842870 for details.



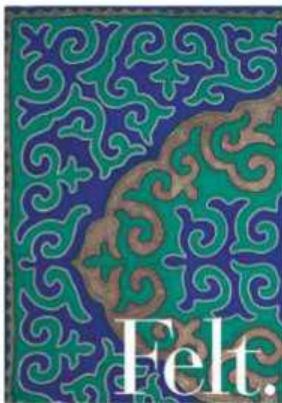
where it is individually handmade. Visit www.tigermothlighting.com or call 0845 658 9059.

TIGERMOTH, Stand B43
Tigermoth Lighting uses beautiful materials in simple, elegant designs to create stunning contemporary lighting. Specified by interior designers and architects for luxury residences and commercial interiors all over the world, each Tigermoth light starts life in their Berkshire workshop,



NICO, Stand E18

Nico designs bespoke contemporary furniture for top-end residential projects. Combining clarity of vision with exceptional craftsmanship, unique pieces are handmade in England to exacting standards. A background in both cabinetmaking and interior design enables him to provide a personal service to designers and private clients seeking furniture with integrity and architectural presence. Call Nico Villeneuve on 07931 547474 or visit www.nicofurniture.com



FELT, Stand J40
Felt's unique collection of rugs, floor cushions and cushions are handmade by the nomadic peoples of Kyrgyzstan. From dazzling and bright to elegant and subtle, they suit both traditional and contemporary interiors. See Felt at Decorex 2015 on Stand J40 or view by appointment in

London SW12. Call 020 8772 0358 or visit www.feltrugs.co.uk



OSSOWSKI, Stand D19

Ossowski provide exceptional giltwood mirrors, both antique and bespoke. Their antique mirrors are fine examples of high quality and design. Ossowski bespoke mirrors are hand-carved and water-gilt in the UK and either based on good antique ones, historical designs (including those held by Sir John Soane's Museum), or clients' own ideas. Visit www.ossowski.co.uk or call 020 7730 3256.



SIR WILLIAM BENTLEY BILLIARDS, Stand G39

Specialists in fine antique billiards; restoration, renovation and reproduction. Designers and makers of beautiful billiard tables and

multi-purpose dining or boardroom tables, matching accessories and stunning lighting. Bespoke designs and craftsmanship of the highest quality make them the choice of interior designers. Handmade in England, delivered and installed worldwide. Visit www.billiards.co.uk or call 01264 731 210



LINLEY, Stand D28A

Celebrating its 30th anniversary this year, LINLEY is recognised as a world leader in the design and production of furniture, upholstery, home accessories, fitted cabinetry and kitchens. LINLEY at Decorex International, Stand D28A. Visit www.davidlinley.com or call 020 7730 7300.



SIMON ORRELL DESIGNS, Stand F26

See the array of unique, luxury finishes that Simon Orrell Designs offers for bespoke furniture and home accessories including straw marquetry (shown), shagreen, parchment, mica and shell finishes such as penshell and violet oyster. Recreate Art Deco glamour! Visit www.simonorrelldesigns.com or call 020 7371 9339.



ELIZABETH ASHARD, Stand A35

Elizabeth Ashard Ltd offers a bespoke service producing unique, handmade, bespoke rugs for clients all over the world. These beautifully designed rugs are hand knotted at 100 knots per inch using mineral dyed Tibetan wool and

Chinese silk. Designs for specific installations can also be undertaken. Visit www.elizabethashard.com or call 01761 436926.



CRUCIAL TRADING, Stand F23

Crucial Trading have been producing creative floorcoverings and rugs for almost 30 years and with designs available in wool, plant or mixed fibres each range has been made to the highest standards. Whether it's a luxurious wool or more affordable plant fibre floorcovering, visitors will be able to learn about the origin of different fibres and what is best suited for their home. Crucial Trading are also thrilled to be showcasing its new colour ways for the Audrey collection. To find out more, call 01562 743747 or visit www.crucial-trading.com



ROYAL CROWN DERBY, Stand D49

British fine bone china manufacturer since 1750, Royal Crown Derby showcases a selection of contemporary and archive patterns from its extensive collection, adorning its finest bone china tableware and luxury giftware. Learn about the brand's beautiful designs, expertise in hand painting, gilding in 22-carat gold or platinum, together with its unique artistry pieces, latest ranges and personal bespoke service. Call 01332 268 901/2, email sales@royalcrownderry.co.uk or visit www.royalcrownderry.co.uk



IKSEL, Stand J39

Since 1988 IKSEL has specialised in hand painting for decoration. They perfected digital custom printing from their paintings to fit any space and colour palette. Combining practicality with ultimate luxury, they have transformed wallpaper into custom frescoes. Both technically and artistically, they deliver the most sophisticated wallcoverings on the market. Visit www.iksel.com

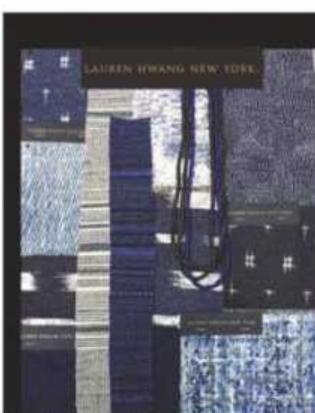


BRABIN & FITZ, Stand C20A

Seen here is the Castle ceiling light in antique brass. It is also available in natural brass or nickel.

They have a beautiful collection of lighting, furniture and mirrors. In addition, many of their designs can have their dimensions and finish bespoke. Often seen in the best houses and hotels worldwide.

Visit www.brabinandfitz.co.uk or call 01244 314838.



the finest interior textiles to the trade. Visit www.laurenhwangnewyork.com

LAUREN HWANG NEW YORK, Stand J15

Inspired by nature and global culture, driven by love of fibre and craft, with a nod to the past, LAUREN HWANG NEW YORK'S collection evokes poetry and artistry in



WALKING ON WOOD, STAND D24

Design and installation of custom-made wooden floors. They specialise in bespoke, handmade, wooden floors that are tailored to each client's style, requirements and budget. Visit the showroom at 490 King's Road, London SW10. Showrooms also in Kensington and Manhattan. Call 020 7352 7311 or visit www.walkingonwood.com


JO LITTLEFAIR LONDON STAND H24

Jo Littlefair London is exhibiting at Decorex for the first time with her 30-strong launch collection of contemporary classic furniture, plus carefully-curated accessories. As co-founder of luxury interior designers Goddard Littlefair, Jo's designs reveal her insider understanding of the high-end residential and hospitality marketplace. Visit www.jolittlefairlondon.com or call 020 7042 6140.


CIMITREE FURNITURE LTD, Stand K51A

Cimitree design and make bespoke joinery, kitchens and furniture for interior designers, architects and property developers. Working on high end residential and commercial projects Cimitree's expert team of highly skilled and experienced designers, draughtsmen, cabinet makers and finishers make and fit work to exceed the expectations of the most discerning clients. Visit www.cimitree.co.uk or call 01730 826809.


ATLANTICO RUGS, Stand A77

Exclusive pure wool handmade tapestry rugs. Each year they design and develop new patterns working along with the major interior designers to create the perfect rug for a room. A small selection of designs can be seen on the website but many more are available. Email anne@atlanticorugs.com, visit www.atlanticorugs.com call 020 8780 5288.


ANTIQUES BY DESIGN, Stand K24

Antiques By Design is an innovative company that uses a combination of reclaimed items and old materials to create beautiful and unique interior and exterior pieces. This picture is of old railings that have been made into a console. The company makes a selection of up cycled different lighting, mirrors and furniture from old salvaged pieces. Visit www.antiquesbydesign.co.uk or call 01245 222771.


JULIAN CHICHESTER, Stand E33

By adding a contemporary touch to classic designs from the nineteenth and twentieth centuries, Julian Chichester creates beautiful furniture that champions the essence of English eclectic elegance. See the new collection Stand E33, visit www.julianchichester.com or call 020 7622 2928.


TATIANA TAFUR, Stand E20

Tatiana Tafur's Decorex Stand will be showcasing their new designs in wallcovering and verre églomisé along with new pieces of furniture. Visit tatianatafur.com email sales@tatianatafur.com or call 020 7731 3777.


THE SHUTTER SHOP, Stand D26

The Shutter Shop is the UK's window shutters expert. Renowned specialists in

the supply and installation of the finest quality, custom made interior window shutters. Leading the way in style, innovation and service, they have dressed the windows of homes, yachts, hotels and offices for over 25 years. Visit www.shuttershop.co.uk or call 020 7751 0937.


ALTERNATIVE FLOORING STAND C21

Celebrated for its creative flair, high quality and authentic voice. Alternative's award-winning, modern mix of natural fibre and wool collections explore texture, pattern and colour. Leading the luxury patterned carpet revival, exciting designs by Ben Pentreath, Ashley Hicks and

Margo Selby will take centre stage. Call 01264 335111 or visit www.alternativeflooring.com


BAZAR VELVET, Stand K48

They will be launching their amazing new luxury rugs Bohemia and Pacha from their Eklektic collection this year at Decorex 2015. They have created new designs and colourways that push the boundaries of a hand knotted rug, and each is handmade by

the most skilled weavers from Rajasthan. The use of various colour shades of multiply wool and silk create a gorgeous water colour effect. Combining this with an intricate high and low pile gives stunning results. Visit them at the stand or www.bazaarvelvet.com or call 020 7736 9693.


JENNIFER MANNERS, Stand K40

Jennifer Manners Bespoke Rugs is a boutique design studio that specialises in exquisite handmade rugs. Each rug is made-to-order in the precise size, colour and design required. Every detail is passionately considered from start to finish. Choose from their extensive library of designs

or commission a completely bespoke piece. Each rug is hand crafted in Nepal by artisans with the finest attention to quality and detail. Studio visits by appointment in Chelsea, London. Call 020 7351 2584, visit www.jennifermanners.co.uk or email jennifer@jennifermanners.co.uk


CHAPEL STREET LONDON, STAND B34

They will be launching an exciting new Mid Century furniture range to add to their current collection at this year's Decorex at Syon Park. Visit them on their stand B34 to view these new designs. For all enquiries, call 020 8576 6644 or visit www.chapelsstreetlondon.com


CHANTAL DE GAUDIO, Stand D14

Chantal de Gaudio is a London based artist debuting at Decorex. She combines her passion for colour and floral designs with her belief in the healing powers of beauty. She has a vibrant collection of paintings and also accepts commissions, tailoring each project to her clients' needs. Painting: Emerged

80cm/122cm, water based gloss paint, oil based gloss paint, copper leaf, on masonite, framed. Call 07796 952296, visit www.chantaldeaudio.com or email studio@chantaldeaudio.com

1. **LIGNE ROSET** distinguishes itself by its tradition of close collaboration with both established and emerging designers. Since 1860, this French family business matches its belief in design with technical innovation to present the consumer with highly innovative and contemporary furniture and home accessories. Call 020 7426 9670 email trade@ligne-roset-city.co.uk or visit www.ligne-roset-city.co.uk to find out more.

2. **EDGE OF HOME** is a new homeware label with a focus on pattern clash, bold colour and serious fun. Mixing traditional techniques with contemporary styles, their unique patterns are fun, vibrant, and tongue-in-cheek. These PLAYPAINT fine bone china plates are made and hand-decorated by master-craftsmen in Stoke-on-Trent. Available now at the design shop and gallery, Unlimited, 10 Church Street, Brighton, BN1 1US. Shop online at www.unlimitedshop.co.uk or call 01273 204 423.

3. Lavishly decorate your home, office or foyer in the Parisian Nouveau tradition with an **AVARGADI** lamp. A choice of calm balance or breathtaking tension can be quickly obtained through installation of this range. Better yet, these botanically inspired designs are all made by advanced 3D Printing technology, using environmentally sustainable materials and come with an ultra energy efficient LED light bulb. Visit www.avargadi.co.uk

4. **STEVEN BOWLER** specialises in unique, decorative and bespoke furniture handcrafted from sustainable, reclaimed wood. Individually designed to create stunning, colourful centre pieces to enhance your living space, tradition and modern. A beautiful piece of art as well as a lovely addition to your home. They produce quality reclaimed wood furniture helping to protect our environment and offering great value for money. Commission service available. To find out more, visit www.stevenbowlerdesigns.co.uk or call 07446 754396.

5. **THE DOUGLAS WATSON STUDIO** offers high quality handmade and hand painted tiles using traditional techniques and a wide range of glazes, colours and styles, from historical and classical sources to original and contemporary designs. Panels and installations, for kitchens, bathrooms and fireplaces, are custom made for each client. For more information, call 01491 629960 or visit www.douglaswatsonstudio.co.uk

6. **ANDREW CARPENTER**'s English furniture is a collection that manifests handmade furniture at its best. Individually made and constructed using a mix of techniques borrowed from wooden yacht construction and time honoured craft skills. The designs reflect Andrews boatbuilding heritage with the structure of the designs being visually bold, yet retaining a pared down uncluttered aesthetic. Visit www.andrewcarpenterdesign.com or call 01702 568520 to find out more.

7. **FURNITURE MAGPIE** strongly believes in supporting local, made in Devon, pieces and providing customers with unique elements for their homes. Their retail emporium doesn't stock anything that is mass produced, everything is hand crafted and either limited editions or one offs, made and designed in the UK. Sitting alongside the renovated and up-cycled furniture are hand painted ceramics and vintage household pieces, this really offers the people of North Devon a treasure trove of interior design buys as well as lovely hand-made gifts. Contact Samantha at www.furnituremagpie.com or call 01271 321808.

8. These 1.5m wide chandeliers were made in London by **DERNIER & HAMLYN**. They feature large brass rings and cylinder shades formed from hand-blown glass and are lit by energy saving, low maintenance LED lamps. To find out how Dernier & Hamlyn can turn your lighting ideas into reality, visit www.dernier-hamlyn.com or call 020 8760 0900.

9. **CREO CABINET MAKERS LTD** based in Shaftesbury, Dorset, provide a diverse range of bespoke cabinetry, and work with designers, architects, developers and private clients. Featured is a brass cabinet, octagonal seat, and glazed screens at Percy & Founders, Fitzrovia, London W1T 3BF, see www.percyandfounders.co.uk Call 01747 852137 or visit www.creocabinetmakers.com to find out more.

10. **MIAMIMED VINTAGE HOME** is a new start-up online store for your home, a fresh fusion of Miami and the Mediterranean unique vintage home design style, offering vintage items beautifully selected with the mission to boost the growth of the Mediterranean and local UK handcraft. They also offer bespoke advisory design services for indoors and outdoors, rent holiday apartments, out-source vintage shopping and sell luxury homes. Visit www.miamimedvintagehome.com email customer@miamimedvintagehome.com Twitter, Facebook or call 07803 611926 to find out more.

11. New London furniture designers, **BAKER STREET BOYS**, have created this unique marriage of raw steel and natural oak with their "The Line" collection of tables and stools. Each hand-crafted piece is a work of art, perfect for contemporary or classic interiors. Visit www.bakerstreetboys.com or call 020 7486 0521 to find out more.

12. W SITCH & CO. Working in the trade since 1776, the Sitch family moved to their current premises in the 1870s from where they continue to specialise in the reproduction and renovation of antique lighting, be it the repair, rewiring or renovation of your own light fitting, or by offering you one from their selection of thousands of antiques or one of their reproductions which are made on the premises following traditional techniques. For further information, visit them at 48 Berwick Street, London W1F 8JD, call 020 7437 3776, or browse www.wsitch.co.uk



13. VILLAVERDE creates handcrafted lighting, made in Italy for interiors throughout the world. The Arezzo metal lantern designed by Claudio Marco for Villaverde is available in various sizes and colour finishes. They also offer a lighting consultancy service, enquire at their London showroom – 618-620 Kings Road, London SW6 2DU, call 020 7610 9797 or visit their website www.villaverdeltd.com to find out more.

14. PURE IMAGINATION specialises in good quality, stylish Mid-Century furniture with an expanding range of earlier pieces. A professional in-house restoration and upholstery service tailors pieces to customers' requirements. To view the large variety of stock held, visit www.pureimagination.co.uk and www.vintageretro.co.uk or call 01914 282466.

15. JANE HAMILTON, portrait and figure sculptor. Her sculptures have energy and pathos; when doing a portrait, whether young or old, she approaches her work with the sensitivity and truthfulness needed for a likeness. To see more of Jane's work, visit www.janehamilton-sculpture.com or call 01295 750636.

16. KOPÉ LONDON is an accessories brand making scarves and textile products. Kopé is defined by joy, elegance and their love for colour. They endorse sustainable methods of production and marry traditional craft techniques with global fashion as the finest products are crafted by quality into luxury. Find out more at www.kopelondon.com or call 07572 128882.

17. DONJENNA offers cutting edge, artisan made, home décor. Always evolving, inspiring function and design. Featuring Casa Mia handcrafted Italian ceramics for the contemporary dinner table. Available in four colours. Oven safe, microwavable and dishwasher safe. To transform your dinner table, visit www.donjenna.com or call 001 404 213 9638.

18. QUERCUS BEDS. Each Quercus bed is handcrafted in Nottinghamshire from solid oak that is 150-200 years old. There are 6 bed designs, which are available up to 8ft wide and come with a 10 year guarantee, as well as free delivery and installation. Request your free brochure and sample today by visiting www.quercusbeds.co.uk or calling 01777 869669.

19. POLLY GRANVILLE recently dubbed a "Seating Couturier" lovingly restores and reinvents furniture. Using innovative detailing and beautiful fabrics she upholsters unusual frames to create extraordinary and contemporary pieces. Each chair, chosen for its individuality and style, is restored and reinterpreted by stripping it back and carefully re-building it, layer by layer, using modern or traditional methods. With an eye for the unusual and a meticulous attention to detail each project becomes a functional work of art. Visit www.pollygranville.com for more pieces for sale or call 07723 326524.

20. CHAIRMAKER are a 100% British manufacturer and the holders of the Keys to the 'Chair vault'. The vault contains thousands of designs accumulated by 3 generations of chair makers. Chairmaker chairs are made to order in any fabric or leather you desire. Choose your wood, finish and upholstery detail for a personalised result. Chairmaker chairs are made by their artisans by hand not on a production line. They work with the trade or by private commission. Visit www.chairmaker.co.uk or call 01903 200663 to find out more.





21. SEBASTIAN BLAKELEY's "E scrivo" is a functional and minimal writing/computer workstation. Fitted with all the necessary techno and electrical sockets it is an iconic piece that will sit comfortably in any retro or contemporary interior. Beautifully crafted in Birch, Ash, tubular and conical aluminium. The choice of timber can be bespoke. Visit www.sebastianblakeley.com or call 07473 118407.

22. CRUSH INTERIORS design beautiful and eye-catching handmade footstools and cushions. CrushCube, CrushCouch and CrushCushion showcase how fabric can be a fantastic tool to restyle and refresh a living space to create a totally individual look. Super stylish and super versatile and super unique. Choose from the website, www.crush-cube.co.uk call 07799 885796 or contact francesca@crushinteriors.co.uk to create your very own CrushCube cover.

23. FACTORYLUX MADE FOR YOU is a revolutionary bespoke lighting service. Use the online configurator to choose from 100's of components, including seven shades in ten colours and metallic finishes. Your design is assembled and tested in the UK to BS 60598 and dispatched for next day delivery. Shop online at www.urbancottageindustries.com/pendant-lights or call 020 7193 2119.

24. LIZARD ORCHID's Hunter Wolf collection, includes a range of hand finished ceramic serveware featuring woodland creatures. Utilising a century old manufacturing technique to give a unique expression of Portuguese life and humour, these pieces sit well with white dinnerware and add interest to any table. Decorative boar plate £15. Visit www.lizardorchid.com or call 01403 791348.

25. MUTO are makers of stunning, unique pieces of textured furniture and wall panels. They are all handmade from solid oak and made in London. The textures create movement with any subtle changes in light. Made to all requirements. Visit www.muto.co.uk email info@muto.co.uk or call 020 8981 0444 for more information.

26. Fonicha is a small range of furniture and lighting from **SCULPSTEEL** makers of bespoke metalwork for architects and interior designers for over 20 years. Six pieces will be introduced over 6 months starting with the Breakfast Table in raw oak and blackened steel. Made to order, table shown 6ft x 3ft. For prices contact james@sculpsteel.co.uk call 01653 648033, or visit www.sculpsteel.co.uk

27. LEATHER CHAIRS OF BATH have been specialising in English handmade traditional leather sofas and chairs for nearly 30 years. Visit their showroom at 600 King's Rd, London, in the Chelsea Design Quarter, or take a look at www.leatherchairs.co.uk or call 020 7731 1198 for a chat.

28. From artisan workshops direct to your doorstep, discover new designs every day without the inflated price tag at SWOON EDITIONS. Like the forever-elegant Lille armchair. Entirely handmade, this pared-back, French-style piece is intricately hand-carved with basketweave cotton in

Duck Egg Blue – just £329, including delivery. Readers also save £20 on orders over £200 with voucher code WOI. To order, go to www.swoon editions.com/woi or call 020 3137 2464. Offer expires on 01.10.15.

29. DUDLEY WALTZER offer high-quality 20th century designs found all over the continent from Brussels to Bucharest. They specialise in unusual finds from Eastern Europe, which despite being impeccably made are rarely attributed to any particular designer, as the communist culture of modesty decreed. Dudley Waltzer echoes something of that egalitarian spirit with its reasonable pricing and easily navigable website that make exciting vintage European designs accessible to all. Visit www.dudleywaltzer.com or call 07506 699881 to enquire.

30. WILLOW & HALL design and sell quality upholstered living and bedroom furniture, handmade by craftsmen in Wiltshire. Designs are available in a large selection of fabrics and leathers. Sofa beds come with three 14cm deep mattress options, perfect for occasional or everyday use. Visit www.willowandhall.co.uk/world or call 0845 468 0577 for free samples, a catalogue and showroom information. Use code WOI5915 by 5 September 15 to receive a further 5 per cent off current discounts, leading to 35% lower prices than high-street retailers. Free delivery in around 4 weeks for most of the UK Mainland and 14-day free returns on all items, whatever your customisation.

31. STUHL specialise in high quality, limited edition, handmade designer seating. All of their advertised products are in stock ready for delivery to your home or business. The Audrey cocktail chair in Houndstooth weave (pictured) is part of their current collection and is available now for £169.99 plus delivery. World of Interiors readers can save 10% off their first order using code WOITEN. Call 0800 408 1497 or visit www.stuhl.uk to find out more.



31

32. CIELSHOP Now with their own eco-friendly furniture and lifestyle products **CIELSHOP** has selected a range of mid-century modern reproduction furniture to complement your home and garden. Shown here is their super cool metal mesh diamond style chair for inside and outside living, in classic silver or powder coated in black or white. Complementary lifestyle products include sheep-breed shearling's and reindeer rugs, textile throws, seasonal cushions in metallic gold or silver, Moroccan footstools, slouchy bean bags and spa candles. To find out more, call 01273 202533 email sales@cielshop.co.uk or visit www.cielshop.co.uk



32

33. ADAM WILLIAMS DESIGN patinated bronze furniture. Featured is this stunning Greenwich console table, available in a variety of finishes. Offered in bespoke dimensions, their tables would be a desirable acquisition to either traditional or contemporary interiors. Call 01749 830505, email info@adamwilliamsdesign.co.uk or visit www.adamwilliamsdesign.co.uk to view the complete collection.



33

34. ANTIQUES-ATLAS.COM lets you source online from over 34,000+ unique items of stock from antique dealers all over the UK. Antique, retro and vintage items of furniture, lighting, art, silver etc for your home or that special unique gift. It also features the UK's most comprehensive online antique fairs diary and directory. For antiques in the UK, make Antiques Atlas your first port of call. Take the online video tour. Visit www.antiques-atlas.com Email enquiries@antiques-atlas.com or call 01616 135714.



34

35. A&A ORIENTAL & PERSIAN RUGS offer a huge selection of handmade, antique and contemporary rugs. Let them know your requirements and they will visit you with a wide selection. Repair and restoration service. Pictured is the Antique Persian Ziegler Mahal, size 4.75m x 2.55m. For more information, call 01794 511988, email aandaoriental@btconnect.com or visit the website at www.antiqueorientalcarpets.com



35

36. MODÉCOR. Add a sophisticated touch to your living room thanks to **MODÉCOR**. The company is offering readers a generous price for its iconic reproduction 1956 Charles Eames lounge chair and ottoman, reducing the price from £775 to just £550. This handsome chair is available in a choice of finishes including; palisander rosewood (pictured), oak plywood or walnut wood, as well as black (pictured), brown or white leather upholstery. To view the full range or to claim your offer, visit www.modecor.co.uk or call 020 3239 3902 and use code INTERIORS before September 31st, while stocks last.



36

37. MADE MODERN is a UK-based online retailer of modern furniture, lighting and home accessories. Its dynamic collection is anchored by the best of established designers but defined by unique creations from the most innovative new designers in Europe and North America. To find out more, visit www.mademodern.co.uk or call 07906 945677.



37

38. GARDEN Traditional and contemporary fireguards and log holders handmade in Bath, Somerset by **GARDEN**



38

REQUISITES. The large traditional fireguard size shown measures 107cms wide and costs £350. Optional side fixings and bespoke service available; nationwide and international deliveries. Call 01225 851577 or visit www.garden-requisites.co.uk



39

40. IT'S ALL GREEK. Fine reproductions of classical art. Opposite the British Museum. 65 Great Russell Street, London WC1B 3BL. Call 020 7242 6224 or visit www.itsallgreek.co.uk



40

41. THE PERIOD PIANO COMPANY take great pride in offering rare pianos that cannot be found elsewhere. Illustrated is a circa 1925 grand piano by Gabriel Gaveau, Paris, decorated in the style of an 18th century French harpsichord. All instruments are restored to the highest standards by this company who are the only holders of the Royal Warrant as piano restorers to HM the Queen. Call 01580 291393 or visit www.periodpiano.com



41. STOCKS AND CHAIRS ANTIQUES COLLECTION is a long-established family-owned business, specialising in the finest English antique furniture. Stocks and Chairs also produces its own range of bespoke hand-dyed classic leather chair and settees. Visit the website to see their beautiful creations at www.stocksandchairsantiques.com or call 07970 010512 for more details. Stocks and Chairs deliver worldwide.



42. URBAN FOLK. The illustrated bowl is the epitome of Mediterranean style: fine red clay masterfully wheel-thrown and then hand-painted with chic olive wreath designs. Authentic Mediterranean homeware handcrafted by experienced local craftsmen and carefully handpicked by Urban Folk. Visit www.urbanfolk.eu or email sales@urbanfolk.eu for more information.



43. SEWPLUSH showcases fabulous one off lampshades taking lampshade making to another dimension with unique fabrics and trimmings. Nicky is also happy to add a breath of fresh air into your once loved now neglected lampshades. Sewplush loves your lamp shades even when you don't! Contact 07825 557 198, visit www.sewplush.com or email nicky@sewplush.com Nicky's work is also showcased at The Emporium, Thorpeness, Suffolk.



44. DANA FINNIGAN is delighted to present her latest surface pattern collection: 'Japonisme'; inspired by elements of Japanese wood block prints. The collection covers a range of products including wallpaper, tiles, planters and urinals and was launched in August for the London Design Festival and can be seen at Tent London. For information, call 0141 628 6575, email info@dananinnigan.com or visit www.dananinnigan.com to view the whole collection.



45. CDOLANDESIGN create future heirlooms with a contemporary twist. Every piece is tailored to each individual clients specifications, and finished to exacting standards using traditional making techniques. Based in the Channel Islands but regularly working with clients throughout the UK and beyond. Featured is the 'Sofaside' cabinet in Wenge and English Cherry. Visit www.charliedolan.com for more examples from this up and coming workshop or call 07797 735132 to find out more.



46. Art Wall Lights is a range of sculptural and architectural wall lights designed by **HANNAH WOODHOUSE**. Pictured here is Shell, a simple, organic wall light hand sculpted in solid plaster. Shell not only provides gentle up-light but is a beautiful sculpture and particularly effective in bedrooms, hallways, stairwells, receptions rooms, spas and therapy rooms. Visit www.artwalllights.com to view the full collection or call 07989 833407 to find out more.



47. SALISBURY ANTIQUES presents this large 19th Century gilt French Empire sofa covered in Scalamandre silk, a fantastic new addition to Salisbury Antiques. To find out more, call 01722 410634 or visit www.salisburyantiquescentre.com



48. This beautiful 6 arm Swarovski crystal chandelier (CL0545) is from **TINDEL**. It comes finished in polished nickel or polished brass and list price is £1543 +VAT. It is also available as an 8 arm version. For more information, visit www.tindle-lighting.co.uk or call 020 7384 1485.

49. LOUIS MONTROSE specialises in bespoke metalwork manufacture and restoration. This foldable luggage rack is ideal for use in hotels or at home. Made from stainless steel with brown leather straps it can be produced in other colours and sizes and can be folded up for easy storage when not in use. Visit www.louis-montrose.com or call 020 3006 8099 to find out more.

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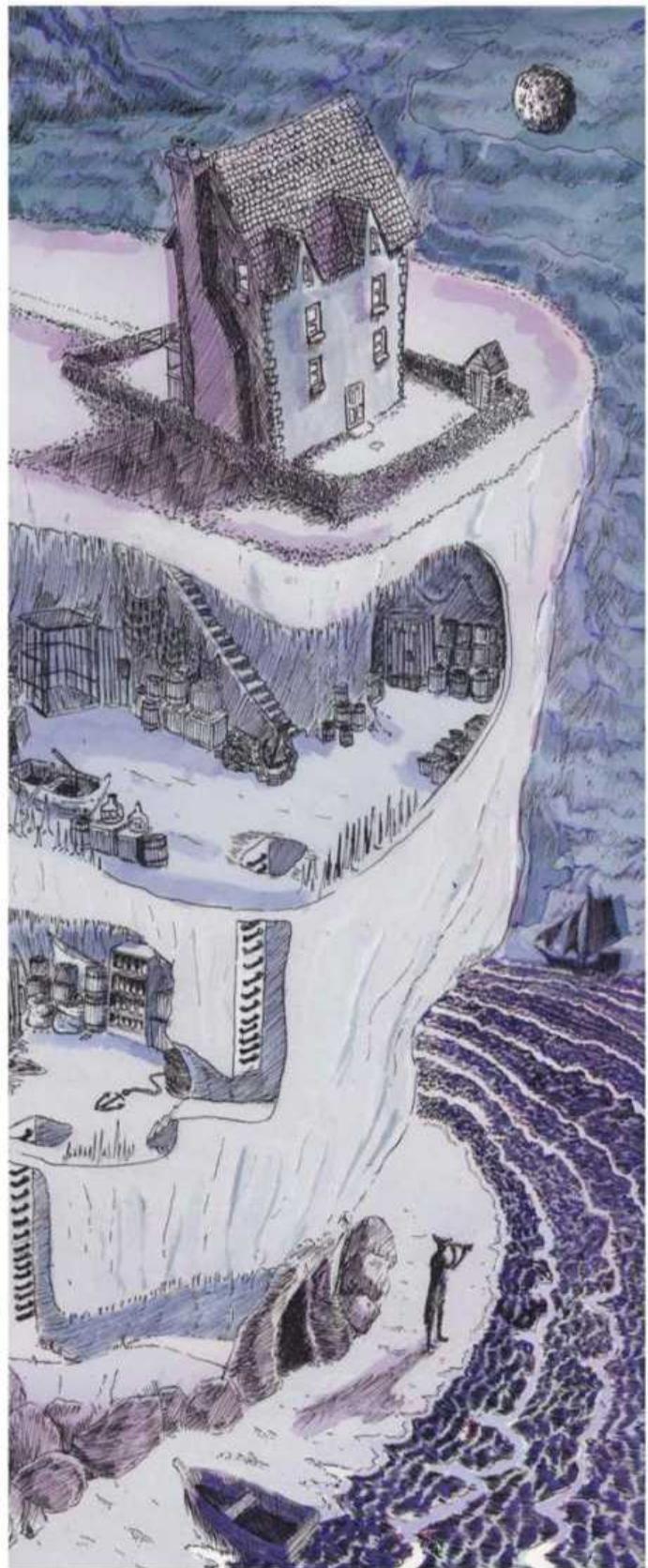
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LIVING HISTORY

FROM A CORRUPT CAPTAIN TO A 16TH-CENTURY PHILANTHROPIST, NICK BARRATT HAS COME ACROSS SOME CHARACTERS IN HIS YEARS AS A HOUSE DETECTIVE. HERE, HE EXPLAINS HOW, WHEN IT COMES TO TELLING THE LOST STORIES OF OUR BUILDINGS, PEOPLE MATTER JUST AS MUCH AS PLACES



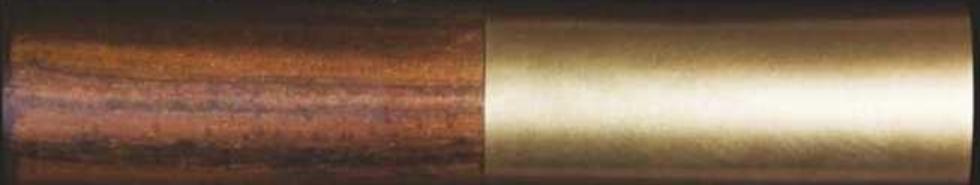
I fell in love with history for the first time when I was 16. Up to that point, the subject had been taught at school in a pretty traditional fashion – an Anglocentric, chronological, top-down view of the past. However, one term we were told that we were to research and write about the history of a nearby street. The project involved talking to locals, looking things up in the library, visiting the area (great news indeed, as it meant we were out of the classroom) and writing our views of how things had developed, unconstrained by ‘right’ or ‘wrong’ answers. It was liberating, but it also affected the way I viewed the subject. No more regurgitation of dates; instead, a forensic ‘detective’ process to gain a better understanding of the world around me through hands-on research.

I’ve used this approach from my early days at the BBC, working on *The House Detectives*, to the properties we research today. Sometimes it’s the building itself that needs investigation; at other times, it’s the people who lived there. Often, the two come together to make a gripping tale. One such example was Cliff House in Cullercoats, a large house perched on the very edge of England’s northeast coast. It was allegedly built in 1768 by Captain Thomas Armstrong, who worked for HM Customs patrolling the sea to prevent smugglers landing their goods on the shores. However, he was eventually sacked from the service because he had been secretly helping some of the more notorious criminals – which might explain how he found the money to buy the land and build his house. With this revelation unearthed from the archives, we looked again at the architecture – and were amazed to discover a secret cellar under his study, carved out of the rock and containing rusted cages (presumably to store contraband but possibly unfortunate witnesses) and a tunnel leading down to the shore.

Every house is different, and requires a wide range of skills to unlock the mysteries it holds. When not using the property as a visual source – particularly the older parts such as cellars, wooden frames, build fabric, interior décor, layout and footprint – we trawl through primary source material to build up a chronology of ownership and occupancy. Our tools of the trade are maps, plans and photographs; local history publications; land surveys; title deeds; old wills and probate inventories; census returns; tax documents; insurance records – anything, really, that’s survived in our archives and libraries that we can use to bring the past back to life. The smallest clue can be important – a tiny ‘C’ marked next to an old Essex farmhouse on a tithe map from the 1840s suggested it was ‘copyhold’ land, a particular type of landholding associated with the ancient manorial system introduced after the Norman conquest. Sure enough, a search of the manorial court rolls revealed the names of the occupants all the way back to the 16th century, with the even more startling revelation that the house was originally built to generate rents that were used to support a children’s charity in central London. The current owners had no idea of the connection, which was made even more remarkable since they were involved with charitable work too.

So there is no standard day in the life of a house detective – that’s what makes it such a rewarding, challenging, exciting and enjoyable profession ■

Dr Nick Barratt owns House Detectives (part of Sticks Research Agency). For details, visit house-detectives.co.uk. He is also the author of ‘Tracing the History of Your House: The Building, the People, the Past’ (National Archives)



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